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AN APRIL IDYL.

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Now, veiled in mists by sunbeams rent,
Comes, April, lovely herald, sent
To wake the sleeping flowers;
She steeps the earth in her warm tears,
And straightway countless glittering spears
Of emerald wave above the mold,
Jeweled with diamond showers;
And daisies ope their eyes of gold,
And violets lips from marly beds,
To drink the drops sweet April sheds.

Her magic voice is on the breeze,
Her magic touch is on the trees
Within the forest deep;
And lo! transformed each monarch stands,
And each young sapling claps her hands,
To feel her pulses leap;
A resurrection-angel, fair,
With cloudy train and dewy hair,
Sweet April walks through woodland bowers,
And weeps and whispers to the flowers.

Her feet in fields where she has trod
Have left their impress on the sod
In buttercups and violets blue;
And from her mine of wealth untold
She coins the dandelion's gold,
And strews it o'er the pastures old,
Gleaming with gems of dew;
Which children gather, little things,
And think themselves as rich as kings.

The zephyrs linger, as they pass
O'er pale Spring beauties in the grass,
To whisper they are fair;
But soon they leave behind the heath,
Hoping to catch a sweeter breath
Where pansies' purple eyes unclose,
Each sparkling with a tear.
Where faintly glows the early rose,
And golden flowers of Easter-time
Start up to hear the joy-bells chime.

See yonder bow on April's brow!
How bright its beauteous colors glow,
Reflected in the wave!
God formed it when Old Time was young,
Ere yet the song the bright stars sung,
Had through heaven's vastness rung,
And He this promise gave:
That day and night should never cease,
But every season know its place—
While earth remains, each circling year
Should bring the blade and ripened ear.

FRANK OAKES ROSE.

IRENE:

THE SLAVE OF THE RING AND THE STAGE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY WILLIAM H. BUSHNELL,
AUTHOR OF "ERIE TEMPLETON," "POISONED FOR LOVE," "LU THE QUADROON," "GILDED SORROWS," ETC., ETC.

CHAPTER IX.

"CANVAS JOE."

Irene sat at a late breakfast. In the warm hearts of "Joe Canvas" (he was more commonly called "Canvas Joe," though his right name was Joseph Roberts) and his hale wife she had already taken the place of a daughter, and yet, had the truth been confessed, they looked upon her with awe. Her story had been told—at least sufficient of it to place her right before their eyes—and they gazed with open-mouthed wonder and astonishment that so delicate and beautiful a girl could have lived to pass through so much, and in their honest hearts they questioned the Providence that had carried her safely through for putting so much upon young and inexperienced shoulders.

"I know that Dr. Van Dyke somewhat," said Joe, pausing in the act of lifting a huge cup of coffee to his mouth. "Didn't you remember, Sue," to his wife, "that he came on the stage in the theatre and sorter patched me up when the 'Mazeppa' run came crashing down, and everybody thought it was the last of poor Joe?" But with a confident smile: "I'm made of gutta-percha and whalebone, and good for many a hard knock yet."

"Yes, Joe," said his wife, looking at him admiringly. "But don't talk of your mishaps now. Only think of this poor dear! I know I should have died. Just think of her being in that den of river-thieves! Horrible!"

"Well," was the reflective answer, "I s'pose there are good and bad hearted men among them, the same as others. There was——"

"No matter, Joe," again interrupted his wife, who knew his showman's propensity for reeling off yarns from the log of memory. "Don't you see that the dear soul is waiting to talk to you about herself?"

"I'm mum!" and with a quizzical expression he arose, lighted his pipe, and sat down again, the picture of resignation and fortitude.

"Now, my dear," said Mrs. Roberts, having become satisfied that her husband was effectually squelched for the time.

Irene laughed as she looked from the face of one to the other. She understood at a glance that there was the most perfect harmony between them, and that all of the "abused" look of the husband was assumed. Then she said:

"Now, my kind friends, you have heard my story, and I wish you to advise me as to what it is best for me to do."

"Go back and choke that old mother-in-law!" put in Joe.

"Hush!" commanded Mrs. Roberts. "I never knew a man yet that had the slightest sense in such matters."

"I'm mum!" and he blew the smoke from his pipe in such a torrent towards his wife that she was forced to retreat, half-strangled.

"Joe! Joseph! You ought to be ashamed of yourself. Ugh! ugh! You nearly make me cough my lungs out."

"I don't think you are exactly saying what you mean," interposed Irene. "Taking vengeance upon the woman who has injured me would not better my condition, that I can see."

"Be satisfaction!" suggested Joe, and he made motions as if he were holding the obnoxious female by the throat with one hand, while he soundly pummeled her with the other.

"You are right, my dear," said Mrs. Roberts. "Now, if you were to ask me, *I* should say: 'Just stay with us, and be our daughter.'"

The eyes of Joe became misty at the thought. But for once he wisely kept silence. It was too tender and delicate a subject for him to jest upon, although he was wont to indulge in that line very often to cover the true state of his feelings.

"Much as I thank you," responded Irene, with her heart rising up in gratitude so as to almost choke her utterance, "yet it cannot be. If I knew where Mr. Mason was, I would write him. He must have considerable money belonging to me yet in his hands, and ——"

"Charley Mason?" inquired Joe—"the Charley Mason who used to ride with you in old Smith's Circus?"

"Yes, that is the man."

"He killed himself quite lately in trying to turn a triple-summerset, as other fools have done."

"Be still, Joe," commanded his wife. "You never open your mouth without putting your foot in it."

"I verily believe so, and I'm mum!" he responded, with everything of levity crushed out, for his words had brought a deathly paleness to the face of Irene.

"Killed himself? Are you quite certain?" she questioned in a trembling voice.

"I don't think there can be any mistake about it, poor, dear heart," answered Mrs. Roberts. "Come to think of it, I remember Joe's reading all about it to me out of the paper."

"Then Heaven help me! I am without a cent in the world."

"Well," replied Joe, knocking the ashes out of his pipe and laying it up with the greatest caution, "that don't matter. We haven't much, to be sure, Sue and I; but you shall have an equal share."

"That is not to be thought of. You will need all you possess, and far more, I fear, for old age. But if you will kindly permit me to remain with you, to call this my home for the present, I will work ——"

"Work? You work, dear little soul!" broke in Mrs. Roberts, raising her hands in holy horror. "That you shall never do;" and she telegraphed with her lips to Joe to keep still, and, in the same fashion, he answered that he was "mum."

"You mistake me," replied Irene with a sad smile. "I do not mean work with my hands. I fear I should accomplish but little, if I did. But I have been flattered with possessing talents, know that I can dance ——"

"And want to go on the stage."

It was Joe who finished the sentence; and his wife, in a subsequent conversation, deliberately expressed it to him as her firm conviction that she would have taken pleasure, actual pleasure, in choking him at that particular moment.

"Yes," assented Irene enthusiastically, "in going on the stage. I have often thought of it, and resolved to do so; and now I am not only obliged to for support, but the way seems paved for me."

"But, dear heart, do you know what the trials of an actress are?" queried Mrs. Roberts.

"I don't think I can find them any worse than I have already gone through."

"Or one-half as bad," blurted out her husband, who looked upon the stage as the very acme of human bliss, and a "star" as the peer of any other mortal.

"Joe! Joseph!"

"I'm mum!" and, glancing at the clock that ticked merrily upon the mantel-shelf of the kitchen dining-room, he winked sagaciously at Irene and departed to his daily labors.

The conversation of the woman and girl was continued at length, Irene imparting portions of her story she had failed to relate before—that she could not have done in the presence of Mr. Roberts, as she endeavored to call him, though the sobriquet by which she had known him would come soonest to the tongue.

"Bless your dear heart," said the buxom wife "you needn't have minded my old Joe. He's just one of the cleverest and best fellows in the world, though I have to sorter keep him in check from telling his everlasting showman-stories."

"And he always promises to be 'mum,'" laughed Irene.

"And never keeps it. But about you going on the stage, dear soul ——"

"It's a settled fact, and I'm not going to keep 'mum' about it, either," shouted Joe, dashing in at the moment and swinging his hat like a schoolboy given an unexpected holiday.

"Joseph, are you crazy?" asked his wife, actually looking at him in alarm.

"Don't know but I am—anyhow, I have a right to be."

His wife forced him to a seat, and, after a little tormenting, he explained that the premiere danseuse had suddenly been taken ill while rehearsing, and the manager was at his wits'-ends.

"A rare chance for me!" exclaimed Irene, springing to his side and clapping her hands as gleefully as when she was a little child trying to tangle her tiny feet in the sunbeams.

"Yes, dear heart," chimed in Mrs. Roberts, catching the wild enthusiasm, and forgetting all her recent objections. "Get your bonnet and shawl, quick, dear heart, and I will go with you. Joe! Joseph! for once you have done nobly;" and she threw her fat arms about his neck and kissed him until he fairly blushed.

"And had no reason to keep mum," he laughed as he extricated himself from the somewhat too powerful embrace to be comfortable. "Come, the manager is rampaging about the stage like old Lear, and we must lose no time, but strike while the iron is hot."

And to give full expression to his feelings, he

"Drew from the deep Charybdis of his coat
What seemed a handkerchief, and forth with blew
His vocal nose"

with a sound like thunder, to the great amusement of Irene and the annoyance of his wife.

CHAPTER X.

LA PETITE ELLSLER.

"Can you dance, child?"

Almost everybody persisted in looking at Irene in that light, or used it as a familiar term when addressing her, and the manager of the theatre was not an exception.

"Will you please see me try?" blushing at his earnest gaze, and with downcast eyes, was answered by Irene.

The reply was a thousandfold more to the purpose with him than the loudest self-laudation could have been. The modest demeanor and answer of the new aspirant for terpsichorean honors pleased him.

"Our mutual friend Joe," he continued, with a more kindly smile than had at first welcomed her, "has told me a trifle of your history, and is loud in your praise. But you must be aware that the role is a difficult one to fill, especially after the public have raved so madly about Mademoiselle Inez; that they will be very critical; that much—indeed, I might say everything—depends upon a first impression."

He watched Irene sharply, and saw that she paled, and he resumed with even less of the manager and the man of business about him:

"Somehow, I have faith in you; and, to save you as much as possible, the trial you propose shall be a private one, if you prefer. Have you any choice?"

She bowed her acknowledgments, and, summoning pride and resolution to her aid, answered, full-voiced:

"Thanks. But as I shall have to dance tonight, if at all, before a crowded house, as well as those belonging to the stage, it will not make the slightest difference to me, sir."

"Then you do not fear failure?"

"I do not, sir," positively.

Joe Canvas, who was standing near among a group of actors, actresses, and "supes," struck an attitude and exclaimed, *a la* Forrest:

"In the bright catalogue of youth, that age reserves for a brighter manhood, there is no such word as fail!"

"Joe, Joseph!" whispered his wife, tugging at his coat-sleeve.

"I'm mum!" he answered, and immediately—to use his own term when he described it to Irene—"became as meek as Moses;" not, however, deigning to elucidate at what particular time the lamb-like demeanor was assumed.

By direction of the manager the stage was cleared of the "lumber" that accumulates at such an hour of busy preparation, the musicians were summoned, and Irene made her debut before the most critical and cold-blooded audience, even though small; for, alas! as it is to be regretted, professional jealousy very frequently lurks behind. But in this instance the success was too pronounced to admit of denial, and the applause that followed was genuine and hearty.

The manager stepped to the side of the flushed and panting girl, took her hand, and praised and thanked her. The stage-manager was in raptures. Joe, completely carried away by feelings, threw his arms around her neck and kissed her, though he was immediately brought back to his senses by the severe tugging of his wife at his hair, and cries of "Joe! Joseph!" And even those in the ballet who had vainly aspired to the place tacitly acknowledged that Irene had fairly won it, and, taking the cue from the manager, silenced envy in admiration.

The rest was easy. Joe knew the salary that had previously been paid—a large one—and insisted that his protegee should receive the same, he having appointed himself her guardian, and with high hopes and a bounding heart Irene returned home with Mrs. Roberts to arrange a dress, that lady willingly proposing to furnish the necessary funds.

It was in the days when the "Divine Fanny"—the Elsler with all the superlatives attached that the dictionary could furnish or brain of man invent—was the rage, and the manager shrewdly took advantage of it, christened Irene (*nonume de theatre*) "La Petite Elsler," and so announced her in extra posters and bills flaming with capitals and filled with display-type. He knew the value of "printers' ink" when judiciously used, and that the pocket of the public could be best reached through the eye.

Nothing was neglected to give eclat to the matter. Granted that something of selfishness underlaid the transaction—that money was the strongest motive-power—yet it could not have been denied that the beauty and accomplishments of Irene had reached his heart far more than was ordinarily the case, urged perhaps into greater activeness by the general favorite "Canvas Joe," who was her champion.

Even the weather smiled. The evening came in rare beauty and stillness, and very early crowds were flocking to the theatre, on foot and in carriages. The manager rubbed his hands complacently, the treasurer was jubilant, the ushers more than kept busy. "Standing-room Only" was announced at a before unheard-of hour. The dense mass of humanity was at fever-heat; and, though the play was an attractive one, though a "star" shed her glorious light upon the scene, yet they could hardly restrain their impatience and curiosity, for everything of interest centred in the fair debutante.

The curtain fell upon the last act of "Fazio."

MISS BELLA MOORE (MRS. FRED. VOKES).

SEE "AMUSEMENT ANNALS."

There was a hurried shuffling behind it, the moying of scenery, the "fiddles" took to themselves an extra taning, the first notes of the "dance-music" fell upon the ears of the audience, and they became hushed and as near breathless as humanity in such a crush could possibly be and survive.

"Tinkle! Tinkle!"

The curtain trembled, stirred, rolled slowly upwards—so very slowly that everyone was ready to affirm it was done for the purpose of tantalization. At last a clear view of the stage was given to the longing eyes. Its greatest length and breadth had been given, and it was "set" as a garden of exquisite beauty, that gave reality to the poetic idea of Claude Melnotte:

"Where the perfumed light
Steals through the mists of alabaster-lamps,
And every air is heavy with the sighs
Of orange-groves, and music of sweet lutes,
And murmurs of low fountains that gush forth
I' the midst of roses!"

In the centre, at the extreme rear, was a bower of natural flowers, perfumed, in full blossom. It seemed a part of the whole, rather than a distinctive feature; but when a particular strain in the music was reached, it suddenly opened and disclosed "La Petite Elsler" standing tip-toed, and radiant with youth, loveliness and expectation.

Ah, if Irene was ever beautiful, it was then. The spectators rose en masse, and greeted her with thunders of applause that made the walls and roof of the theatre tremble. Beautiful exceedingly she looked. Nature had done very much, and Art her all, to this end. Fairly enlisted, all the female talent of the establishment had been brought to bear, and the result was a marvel. Her dress was soft, fleecy in texture, and dainty in tint, just sufficiently *decollete* to hint at rather than reveal, leaving the round arms and a glimpse of the white shoulders bare, and giving to view the exquisite proportions of the bust and waist, and full play to limbs wonderful in their moulding. Her hair was trussed with arrows of burnished gold, and hung in loops of curls. A tiny crown, flashing with jewels, rested lightly upon her head, and from it were festooned slender threads of flowers, to be caught up upon the skirt of her robe and scatter glowing petals as she moved, until it seemed the reality of walking upon rose-leaves.

A breathless pause, a crash of the music, and she leaped forward; the warm, dizzy, rapid dance began; and many a pair of youthful, manly lips might have truthfully murmured: "Tread light, for my heart it lies under your feet, love," so completely did she hold the audience and make them the slaves of her twinkling feet.

Again and yet once again was she forced to answer to an encore; and at the last she stood (to use the language of one of the papers of the day) "fairly smothered in bouquets." Her triumph was positive. She had not anticipated one-half so much, could not have wished for more; and, had death come to her then and there, it would have found her with the cup of life filled to the golden brim.

Happy beyond her wildest dream, she retreated to her dressing-room; and, having again resumed the apparel of every-day life, she rested until her kind friends were released from duty and ready to attend her home. Then, at the late and more than usually gay and lavish supper, her "first appearance" was discussed, and poor "Canvas Joe" received more than one squelching from his wife when indulging in what she considered immoderate raptures.

Irene awoke and found herself famous, if ever woman did in this hero and heroine worshiping world. She had played for greatness, and won the crown. Perfumed notes, bouquets of the rarest exotics, poured in upon her. This one would have her wear a ring for his sake, that one a bracelet; this one would be proud to call her friend, and that one to have her sup with him. So the strains ran until she became disgusted with fulsome adulation.

"And to-morrow," she said with a sigh, "I may be shunned and insulted in the street, even as I was yesterday."

Were her words prophetic?

Night after night she increased in popular favor, established herself as "Reigning Queen of the Ballet," and her future appeared fixed. Not that she intended to remain always in the same position—to play the same part for life. No, very far from it. She had higher aspirations—a more lofty aim. But what they were she kept within her own breast—did not even whisper to her friends. The time had not come, and, in fact, she had not as yet thoroughly settled the matter in her own mind. It required much thought and study—far more, poor, ambitious child, than she would know until she bent her fair neck to the yoke, for Ambition makes every one of her devotees wear it, even though it be gold and jeweled.

But she became most heartily sick of the fulsome compliments poured into her ears by the fast young men of society who gained the entree of the stage and nightly crowded around her. In the first flush of success, in her inexperience of such a position, urged by gratified vanity, in the perfect and trusting innocence of her heart, she had made a fatal mistake, and suffered from the consequences. She had permitted men to draw near and talk to her upon the stage and monopolize her in the greenroom whom she soon came to look upon with scorn and disgust—had even accepted presents of jewelry, and worn them in public, that she now wished had been sunk a thousand fathoms in the sea before she thus humiliated herself. And she was learning another lesson that cut her proud heart still more deeply, and made her eyes flash and cheeks burn with indignation and shame. Shame not for herself, but for those who, calling themselves men, could look down upon girlhood as they did, and brand the actress because of the profession.

Without a word to her kind friends, she avoided as much as possible those she at least fancied she had good reason for so doing—held herself aloof and above any ensnailment—turned a deaf ear to flattery, and would none of their presents; and yet how more than true she found the words:

"Be thou as chaste as ice and pure as snow,
Thou shalt not escape calumny!"

The course she adopted, and which should have made her friends, produced the contrary result. Men—at least they called themselves so—began to sneer, slur, cast out insinuations that she little dreamed of, and grew bold by degrees. At first she knew nothing of this. But at last it was forced upon her that she was looked upon as of a demoralized profession—one that was a synonym for laxity of morality—and the business she had at first looked upon as all rose-colored became almost hateful.

"Better, far better," she sighed as she turned away one night from the glitter, the light and the music, having been released at an unwontedly early hour, "to toil with needle till eyes and body and soul give way, than to live in plenty and ease if thus marked and despised."

The humble home of her friends was but a little way distant, the streets were not deserted, she had nothing to fear. It was the first time she had made such a venture, and, longing to be alone, was rapidly tripping forward, when a hand was laid on her arm and a voice whispered in her ear:

"Glad to see you. Knew you would keep the appointment. Come, I——"

"Sir!" she answered, drawing back, though more in astonishment than fear. "Do you know to whom you are talking?"

"Very pretty! Well acted! But playing the prude too long is not becoming, my dear, though it may be all very well on the stage. But everyone understands these things in a dancing-girl."

"Sir!" and her eyes flashed fires so indignant that they might have well burned even into so black a soul.

"There, that will do. I'm used to such things—know all about putting on such airs. Want a little gentle force, just to keep up the farce, do you?"

"Who are you, and what do you want?"

"Oh, this is rich," and the man laughed a bitterly mocking laugh. "Profess not to understand? It's entirely too thin. If you didn't want to meet me, why did you keep the appointment, and why do you wear my jewels upon your arm?"

Something—just a glimpse of the true state of affairs—shot through her mind. With a rapid movement she tore the bracelet from her arm, dashed it upon the pavement, and trampled it under her feet. With a curse, the man sprang upon and grappled her. A cry for help rang from her lips, and, though fighting as desperately as her strength permitted, she felt that she was being swiftly dragged away.

A carriage was passing, with proud horses and liveried coachman. It was suddenly stopped, the door flew open, a young man sprang out and rushed to her assistance. One blow felled the ruffian who was bearing Irene away. She was lifted up, placed within the carriage, the command given, and she was whirled away, with wildly beating heart and dizzy brain, where she knew not, by whom she knew not, but fearing the worst.

CHAPTER XI.

THE ABDUCTION.

It would be impossible to convey by words the intensity of feeling throughout the city on the morning following the disappearance of "La Petite Elsler," as she was best known. The papers were filled with the most extravagant stories; the manager of the theatre was loud in his maledictions; "Canvas Joe" acting as one demented, and his wife going from home to the theatre, and from theatre to home, weeping and wringing her hands.

Of the truth of the matter very little was known. The girl had been seen to leave the stage-door at an early hour. It was rumored that at least someone "who looked like her" had been noticed talking to a man in the street; then that ubiquitous "somebody," who always knows more than anybody else, said the twain had entered a carriage and been swiftly driven away.

The gossips wondered, and the quidnuncs wisely shook their heads. Infamy whispered that it was not the first pretty dancing-girl who had sold herself for silks, satins and jewels. Envy among the sisterhood who lived by the same profession whispered that *they* were not in the least surprised, that *they* never thought she was "any better than she ought to be." Prudism held up its hands in holy horror, and Bigotry and Ignorance declared that the stage ought to be abolished—that it was shameless and disgusting; and the public mourned the loss of one who had amused, though that was about all they cared for.

In fact, the manager, from partly sordid motives, and poor Joe and his wife, from the most disinterested affection, were the only ones who gave more than a passing thought to a matter of such vital importance to the girl herself. And the former soon became lukewarm, and then indifferent. The one whose place Irene had usurped had recovered her health, reappeared, satisfied the public, and in so doing satisfied him.

But Joe and his wife would not be quieted. They "knew just as well as they knew anything" that Irene had not disappeared of her own volition, but that she had been abducted and foully dealt with, and Joe haunted the police-offices until he became a nuisance, and so neglected his business that he came near losing his place at the theatre.

"If she had been my own daughter I couldn't feel worse," he said, and truthfully, to the manager, when they were talking upon the subject.

"And yet you must be convinced by this time," was the reply, "that she went away of her own will. Else something would have been heard of her."

"Don't believe a word of it. She isn't that kind of a girl. A purer and better mortal never lived; and, if the thing ever comes out, you will find it to be as I say."

"I hope so, Joe; but I must acknowledge I have not as sublime faith in the power to resist temptation in such girls as you have."

"Wish it was his daughter," grumbled Joe; "then he wouldn't talk as he does, not by a long shot."

In that he was right. But he was also not long in finding out that there were others who took the same view, and at last he was reduced almost to silence and to working alone. Then he bethought himself of Doctor Van Dyke, and went to see him. The physician was not in a particularly pleasant mood for either becoming the champion of or taking any active measures to find one who had already been the cause of so much trouble to him. He had but lately come out of a severe and long-protracted battle with his wife and mother-in-law, and still (figuratively) bore marks of the encounter. Do what he would, he had failed to convince them of his perfect innocence of what he had been accused. So he turned but a cold ear to the pleadings of Joe, said he put but little faith in the story; there might be something in it; and, well—hem—time would show.

Baffled in his last hope, Joe was forced to a state of inaction, even while keeping both his eyes and ears open. But at length the very last plank to which he clung was forcibly wrenched from his grasp and drifted away. He was busily engaged in his work one morning in the theatre, when one of the boys who always haunt such places in the hope of doing some odd job that will gain them a pass into the pit came sneaking around and beckoned to him in the most mysterious manner.

"Get out of this!" commanded Joe, as he "went for" the youngster, hammer in hand.

"Hold on, Joe; I've got suthin ter tell yer werry important; wish-er-may-die ef I haint."

"Get out! I know you of old. Want to steal something, that's what you want," and he laid his broad hand upon the collar of the urchin, and, had not the rags given way, would have lifted him clear of the floor.

"Don't do that ar, Joe," was whimpered; "'tis my werry best Sunday-go-to-meetin' coat, and yer might injure it."

Joe looked at the dirty face and hands, and shoeless and stockingless feet, and the garments so patched that the original material would have been very hard to discover, and could not repress laughter.

"That your Sunday coat? Well, I *should* like to know what your every-day one looks like. Let me give you some advice: Don't go out in the wind, or the rags will whip you to death. But don't stand gaping and winking. I have no time to spare—got to make up Desdemona's bed, and lots of things."

"Joe, I have got suthin ter tell yer that am werry important, just as true as I live and breathe. You remember the pretty gal that used ter dance here?"

"What! Irene?" and he dropped his hammer, sprang to the side of the boy and grasped his arm in so forcible a manner that he cried out with pain.

"That haint her name," replied the boy, shaking his head dubiously.

"You mean 'La Petite Ellsler?' What of her? Do you know anything? Tell me quick, before I strangle you."

"Shuttin' off er feller's wind wouldn't be a werry good way ter make him talk, and pinchin' his arm ontil it am black and blue haint pleasant," was the cool response.

"I didn't mean to hurt you;" and he now gently drew the boy aside where they would not be observed or overheard, and demanded all the information he possessed.

"Do yer know that ar?" asked the street-gamin, taking from the depths of some hidden and cavernous pocket the bracelet Irene had indignantly torn from her wrist and trampled under foot.

"Yes, yes," gasped Joe, with his face working in agony. "Where in Heaven's name did you get it?"

"Found it."

That very definite piece of intelligence troubled the bearer far more than if he had been told, as he had expected to be, that the trinket had been stolen.

"Found it?" he managed to articulate, "where? If you undertake to lie to me, I'll break every bone in your body, mind!"

Now, the boy had come with the express purpose of not telling the truth, or anything in the least resembling it. Indeed, lying was his normal condition, and if he told the truth at all it was an almost unheard-of accident. Besides, he had prepared a story expressly for the occasion—one, he thought, would secure a much larger reward than the simple facts. So, though he was not without alarm at the fierceness of Joe, he stuck to his text, and answered:

"I found it this werry mornin' inter er coach war I had crawled ter sleep last night, out of ther way of ther rain. Ther carpet on ther floor war all trampled up inter er heap, and the cushions all blood."

"O Lord!" groaned Joe, pale with terror and anxiety, and then in a hoarse voice he commanded him to go on.

"I haint nothin' more ter tell, only that I went back arterward ter see ef I couldn't find suthin more, and it war gone."

"What was the number of the coach?"

"I don't know—can't read—wish I could."

"But you found the bracelet, and the coach was torn and bloody?"

"Yes, I-wish-er-may-die ef it wasn't."

Joe flung the boy what money he chanced to have about him, and, placing the battered bracelet carefully in his pocket, reported himself as taken suddenly ill, and started home. His mind was in too great a whirl to note any discrepancies in the story he had heard—he must see his wife and talk it over with her.

From that hour Joe had no doubt Irene had been abducted and murdered. Both he and his wife looked upon her as dead, and great and genuine was their grief. And, though they could not raise a marble monument over her remains, they did all that was possible to keep her memory green. Mrs. Roberts clothed herself in a "suit of sables," and Joe put upon his hat a weed that for length and blackness was the admiration of all the old ladies in the neighborhood, and swung and streamed behind him, as he walked, two immense ensigns of woe.

TO BE CONTINUED.

DIAMOND CUT DIAMOND.

M. Moina, a Parisian jeweler and a man of the highest integrity, died recently. An anecdote concerning him has recently been made current in the circles of the gay capital.

M. Moina was visited one day by a gentleman who brought with him a superb set of diamonds, which he wished to sell, their places to be supplied by false stones. The jeweler saw the gentleman for the first time, but he recognized the parure as having been a wedding-gift from an old lady of his acquaintance to her granddaughter. He demanded twenty-four hours to complete the work, and informed the grandmother of the circumstances of the case. The latter, after some reflection, ordered M. Moina to give the diamonds back to the gentleman intact, together with fifty thousand francs.

"The husband will believe them false," she said, "and will not attempt to sell them again. Scandal will thus be avoided, and my granddaughter will not be robbed."

So far, well and good. But, a few months after, to M. Moina's consternation, the wife, in her turn, presented herself on the same errand. A heavy bill was due to Worth the dressmaker, which must be paid.

"Come to-morrow," said Moina, wiping his forehead. Another consultation was held between the jeweler and the rich grandmother, who, after some energetic language, deemed it best to advance another fifty thousand francs, which, together with the identical jewels, were handed to the wife.

After that, naturally, neither sought to sell the diamonds, which each thought false, and they chuckled individually when anyone praised the lustre and fine-water of the stones.

CHINESE COUSINS.—A Chinese interpreter in the Ah Moon murder trial, to-day, was told to ask a witness the application of the term "cousin," as used by the Chinese, or, in other words, the relationship existing between Chinese calling each other cousins. He replied that all Chinese having the same surname were cousins under the social laws of China; that it made no difference from what part of China they hailed, they called each other cousins, and that this applied to the Chinese all over the world. The witness was asked the question: "Do these cousins consider it not only their privilege, but their duty, to sustain each other, right or wrong?" He answered that they did. "Suppose," said the counsel, "a member of the cousin family by the name of Wing was killed by a member of a cousin family named Sung, would not all the members of the Wing family be obliged to pursue the Sung family until they obtained revenge on one or the other of the members?" "Yes, sir," replied the witness.—*San Francisco Bulletin.*

IT IS a question whether the news can be fresh which comes through salt water.

WHY HE KEEPS THE KID.

WRITTEN FOR THE NEW YORK CLIPPER,
BY EMAC CROOK.

A curious kid now, ain't he?
Yours was the same, I think;
And the other gent's was—Bourbon?
Indulged to you, sir, I don't drink.

A seven-year-old last August—
You'd think he was older than that?
It's owin', you see, to his drygoods;
He's young, but he aint no flat.

You'll find him here always a-loafin'—
He oughter be goin' to school?
That's a fact; but he scurs on learnin'—
His dad, I've been told, is a fool.

And his mother, she died when the youngster
Was takin' his milk pretty straight;
Since which he has froze to the barroom
Without ever troublin' the slate.

I oughter shut down on his loafin'?
No doubt 'twould be well if I did,
But you see I can't make him go-at
Anything, bein' a kid.

And, moreover, he frequently tells me
That his prospects in life I would mar
By turning him out, for the reason
That he's studyin' now for the bar.

Posted? You'd think so, I reckon,
If you seen him with Bowery Jim,
A-holdin' the pasteboards at euchre—
I've bowers warnt nothin' for him!

And he played off a couple of horses,
Laying out Bowery Jim most severe;
And then, with his chin on the bar there,
He says: "Mine is a sasp'rilla beer."

And so, while he never spends nothin',
He's useful to have in the place,
For he always holds one of the bowers,
And frequently two—with an ace.

And whenever a party is anxious
To pick up a guy at a game
Of euchre, cassino or what-not,
The kid is prepared for the same.

Bein' small, as you see, why, there's no one
As drops to his method of play,
But I tell you he shuffles peculiar—
And I hope you'll not give me away!

So I don't feel inclined for to shake him,
Though many's the chance I have had,
Because, as you see, he is useful,
And likewise because I'm his dad!

FOOTLIGHT REMINISCENCES.

WRITTEN FOR THE NEW YORK CLIPPER,
BY WILLIE GILL.

Cogitating the other day upon by-gone events, a very funny little circumstance was recalled to my memory, and I thought that the relation of it—together with some few other little incidents I have witnessed during the course of my theatrical life—might serve as a source of amusement to many of your numerous readers.

We were on a traveling snap, in the interior districts of Victoria, Australia, and our troupe was ostensibly a dramatic one; but as an attraction, to catch the Hoosiers, we had amalgamated with us a serio-comic singer, a tight-rope performer (Herr Christoff, since dead), and a brawny Scotchman, who held up heavy weights, tossed cannon-balls, etc. It was a rule every evening, at the conclusion of the performance, to announce the bill for the next evening. This plan acted very well, as it gave one of the company an opportunity of getting familiar with speech-making, and saved programmes. On one particular night it became the Scotchman's turn to announce the show for the following evening. Before going on he was told to say the first piece would be the nautical drama of "Blackeyed Susan," and that during the evening Herr Christoff would perform some new and startling feats on the tight-rope. Scotty was very nervous, it being his first appearance as a speech-maker. We all stood at the wings, ready to prompt him should he stick. On he went, and in his broad Scotch dialect said: "Laddies and lassies, I ha' the honor o' announcing the fac' that t'morrow nicht we shall ha' the pleasure o' presenting ta' yer notice—the—the ——" and here he stuck.

"Blackeyed Susan," shouted one prompter.

"Herr Christoff on the tight-rope," sang out another.

"O' presenting ta' yer notice ——" Another stick.

"Herr Christoff, tight-rope ——"

"Blackeyed Susan ——"

"O' presenting to yer notice—a—a—*Tightened Susan on the black-rope!*"

Speaking of "Blackeyed Susan" reminds me of another little anecdote connected with the playing of that drama. I had occasion, in some of the "Reminiscences" I sent you some months ago, to mention an actor who was greatly addicted to "guying." On one occasion he was playing William, and, truth to tell, he had looked during the day a little too much upon the wine when it was red, and the consequence was that he was none too perfect in his lines at night. However, he managed to fumble along until he came to the trial-scene, and here his utter forgetfulness of the lines became painfully apparent—so much so that he began dimly to realize the effect himself. So, when he came to the lines beginning "I had been three years at sea," he gravely began:

"I have been three years at sea, and during all that time I have never seen a book of this d—d play!"

"Gentlemen of the orchestra," on one occasion said a certain manager of my acquaintance, whose ideas of music were very limited, and whose manner of explaining the style of music he wanted was, to say the least of it, confusing—"gentlemen of the orchestra, I want you to play some music expressive of the feelings of a maiden aunt upon being told that her noble nephew had so far forgotten his high birth as to marry the widow of a wealthy soap-boiler."

The music played on that occasion has since been copyrighted and classed A 1 at Lloyd's.

I gave your readers before some specimens of Alexander's (of Glasgow, Scotland) little eccentricities of manner. Here is another. During the performance of some spectacular fairy drama, it became necessary for the corps de ballet to make its appearance during a portion of the play from below the stage. Close by the trap on which most of the fairies had to ascend was a hole that had been dug to receive the drainage of the cellar. On this occasion it was half full of muddy water, and by some accident one of the ballet-girls stepped into it, and the commotion raised by the occurrence delayed the action of the piece. Tearing down came Alexander just as the girl, who was far more frightened than hurt, was extricated with no other mishap than a severe wetting and the loss of one of her shoes. Alexander stormed and raved, and wondered how the Creator could allow the breath of life to remain within the body of a person who could be such a fool as to slip into that well. A night or two after, while in roaming about under the stage to look around for ends of candles, etc., tumbled into the same pit. He yelled, and soon a crowd collected, among them the ballet-girl who had met a similar fate a night or so before. While he was still floundering about in the pit, and sputtering the dirty water from his mouth, the girl exclaimed:

"Mr. Alexander, while ye're there, will ye kindly look for my shoe?"

Alick's feelings may better be imagined than described.

THE RELIGION OF THE RUSSIAN PEASANT.

It must be admitted that the Russian people are in a certain sense religious. They go regularly to church on Sundays and holy days, cross themselves repeatedly when they pass a church or Icon, take the Holy Communion at stated seasons, rigorously abstain from animal food—not only on Wednesdays and Fridays, but also during Lent and the other long fasts—make occasional pilgrimages to holy shrines, and, in a word, fulfil punctiliously all the ceremonial observances which they suppose necessary for salvation. But here their religiousness ends. They are generally profoundly ignorant of religious doctrine, and know little or nothing of Holy Writ. The peasant, it is said, was once asked by a priest if he could name the three persons of the Trinity, and replied without a moment's hesitation: "How can one not know that, Batushka? Of course it is the Saviour, the mother of God, and Saint Nicholas, the miracle worker!" That answer represents fairly enough the theological attainments of a very large section of the peasantry. The anecdote is so well known and so often repeated that it is probably an invention, but it is not a calumny. Of theology, and of what Protestants term the "inner religious life," the Russian peasant has no conception. For him the ceremonial part of religion suffices, and he has the most unbounded, child-like confidence in the saving efficacy of the rights which he practices. If he has been baptised in infancy; has regularly observed the fasts; has annually partaken of the Holy Communion, and has just confessed and received extreme unction, he feels death approach with the most perfect tranquility. He is tormented with no doubts as to the efficacy of faith or works, and has no fears that his past life may possibly have rendered him unfit for eternal felicity. Like a man in a sinking ship, who has buckled on his life-preserver, he feels perfectly secure. With no fear for the future, and little regret for the present or the past, he awaits calmly the dread summons, and dies with a resignation which a Stoic philosopher might envy.—*From Russia. By D. Mackenzie Wallace, M. A.*

A TUNNEL through the Pyrenees will place France and Spain in railroad communication by the first of January 1878. The work has been several years in progress, and will save twelve hours of tedious diligence riding between Perpignan and Barcelona. Next year travelers will be able to travel by rail from Paris to Malaga, almost without changing cars.

NEW YORK CLIPPER.

SATURDAY, APRIL 21, 1877.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

M. N. W., St. Louis.—A having assisted his partner, prevented D from going alone, and of course B could not do what D had just been deprived of the privilege of doing. As A by this "assistance" had virtually told B that he (A) had a good hand in that deal, it was but natural that B, not fearing the hands of C and D, should wish to go alone. He might never have thought of going alone, if A had not proffered "assistance," and for that reason he cannot go alone. A intimated that he would "assist," and assist he must.

H. J. C., Detroit.—The boy is an American citizen so long as the father, also a citizen by naturalization, has not formally abandoned his residence here or his allegiance to this country. The case is peculiar. The child's citizenship could well be challenged, and in determining it the motives and actions of the father while abroad would have to be taken into account. The son can forfeit his citizenship only by the father's loss of his.

B. AND W., Chicago.—1. A double-somersault has been turned, from a bar, but never standing on the earth or stage without the use of a spring-board. 2. A double-somersault has never been turned from the knees. A performer could not leap from such a position high enough in the air to enable him to make two complete revolutions before alighting. 3. Having never seen Dorr and Son perform, we cannot say.

C. S., Prophetstown.—1. Romeo the elephant died in Chicago, Ill., June 7, 1872, from some disease of its legs. 2. We have no record of the death of Pete Bannister. 3. There was an actor alleged to have been killed on the stage of the Mobile Theatre named Ewing, by his wife, whose professional name was Hamblin. She was tried and acquitted.

PACIFIC SLOPE.—1. The principals signed the articles, Abe with a cross—his mark. Frank Finley and John Ahern were the witnesses, and the stakes were $1,000 a side. 2. We do not know that Hicken had anybody except his brother Harry to assist him in his training for the match with Maguire.

BRANDY.—I need not buy a gallon-measure of brandy to win his bet. He can buy a gill or a hogshead, so long as he pays at the rate of $22.50 per gallon. The only question is, does the brandy cost him $22.50 per gallon? That is the price he pays for five bottles; but do those five bottles contain a gallon, or much more?

G. E. M., Montreal.—If you mean to copyright a play in the United States, write to the Librarian of Congress, Washington, D. C., inclosing stamp for reply, and he will send you all the necessary information; if in Canada, apply for information to some public officer in your city.

DECLINED—"Awful Dutch," "The Tender Point," "Don't Get Me Tight," "Twas so Sweet and Shy," "The Leap for Life," "Uncle Dan," "In the Days of Auld Lang Syne," "Lost Treasures," "Coffee Straight," "Changed," "Ole Uncle Bill's Lesson."

R. B. K., Meadville.—A should call out on his own hand. The game is usually played in partnership, and we cannot conceive how A should know what his partner has in his unplayed cards. There may be something peculiar in the method of play.

O. B., Scrubgrass.—We presume that pinpool is meant. The first striker can either play at the red on the pool-spot, or spot his own ball on the deep-red spot. The next striker can either play at the red or spot his ball on the light-red spot.

SOME READERS, Cincinnati.—Either may be correct. There is no rule for spelling proper names. The name of the person being often misspelled, the inclosed tickets were named will decide this particular dispute. "Llewellyn" is the more common.

S. B. S., Goodlo.—"Goodle" at tenpins is a synonym for a "scratch," a "fluke," a "miscue." A ball that rolls into the gutter before striking pins, or without striking pins, is so called. 2. No. The first ball rolled by every player is lost, if it is a "Goodle." 3. Same.

J. L. P., Port Hope.—We cannot verify it readily, the dates, as far as we have gone, being incorrect. The first three races we have found, and we lost them, the first having been a walk-over. The years of the other races are not given.

E. O. X., New London.—Such a piece was not played at that theatre in the Fall of 1866. A search of seven hours has failed to find those characters in any of the surrounding years from 1867 to 1871. Endeavor to recall the name of an actor or two.

J. K., Indianapolis.—Your correspondence did not reach us in time, and we had to take other reports. We do not go by the League scoring rules, and do not give credit to pitchers for assistance in fielding out, as the assistance record is to show fielding only.

JO. ELLIOTT, Blondinsville.—Heenan and Sayers fought at Farnborough, Eng., April 17, 1860, 42 rounds being contested in 2 hours 20 minutes. Sayers was knocked down in the first round, and his arm was badly hurt, not broken, in the fifth round.

J. H., Jefferson.—We have no correspondent in your town. Treat all persons claiming to be such as imposters unless they can produce credentials as described at the heading of our Dramatic Summary.

GS., Bloomington.—1. Circus-managers only employ experienced Practice in university becomes incompetent to hold a first-class position. 2. You could not, probably, get such a situation.

ANIMAL JACK, Falmouth.—1. 2. We published an account of the accident at the time it happened. 3. Burr Robbins' Circus will travel this season, but we cannot give route at present.

STEPHEN, Albany.—1. The cards falling 8, 7, 9, 7, there is no run for the player of either 7. 2. Had the same cards fallen 7, 8, 9, 7, both players would have made a run of three.

L. D.—There is neither a right nor a wrong about it. It is played in a hundred different ways—in fact, in any way that is agreeable. It is a mongrel game, being neither pinochle nor bezique.

J. E. B., Boston.—Submit your play to one of the managers in your city. If he returns it, then take it to another. If none of them will produce it, you can make up your mind that it is worthless.

G. W. J., Morristown.—Ben Maginley is not proprietor of a circus this season. He is the equestrian-director and one of the clowns with P. T. Barnum's show, now exhibiting in this city.

CONSTANT READER, Chicago.—Massachusetts, New York and California have laws prohibiting children under the age of sixteen years from performing dangerous feats in public. Possibly other States have a similar law.

H. A. C., Hartford.—1. Yes; it so says as to what is called railroad-euchre. 2. D can withdraw his ace. He is not responsible for his opponent's misplay. 3. Booth, 44; Adams, 43; Barrett, 41. 4. Thomas.

UMPIRE, Fort McPherson.—The ball played with in all games is the trophy, no matter what other prize or stakes may be hanged for the match.

TALEQUAH, St. Louis.—The Stars of Syracuse, N. Y., defeated the Chicago White Stockings in one game in 1876 by 2 to 0.

H. W.—Consult some variety agent, and tell him what you wish to accomplish, and request him to make for you a series of such engagements.

N. B. C., Chicago.—You should apply for a charter through that member of the Legislature who represents your district. Consult him.

W. W. W., Louisville.—The bet between the three and the four is decided the action, and you win, according to that statement.

PROFESSIONAL NELLIE, Cincinnati.—Address inquiry to Adjutant-general's office, Washington, D. C. Give name of party, and inclose stamp for reply.

D. O'BRIEN, Cumminsville.—A prominent lawyer, and for many years either District-attorney or Mayor of this city.

A. E. H., Chicago.—1. Submit it to some manager in your city, or to some star playing there. 2. There is no such work published.

A. H., Boston.—We know nothing of the domestic affairs of the ladies mentioned. Watch our dramatic summary for John R. Owens' movements.

J. H. H., San Francisco.—1. Inquire at Egyptian Hall, in your city. 2. You would have to get some person to write them for you.

C. WEST.—1. You can order the book from the News Company or any bookseller in your city. 2. For the songs inquire of Roe Stephens, Detroit, Mich.

J. G., Milan.—After high, low, jack and game, the other points count as their value in the game—don first, if it is the first game; then Shamrocks, and so on down.

MISS KITTY D. C.—1. He was in Boston at last accounts, unmarried. 2. They are not the same, nor are those names their proper ones.

JOSEPH ROSE.—Jimmy Shaw's dog Jacko killed 1,000 rats in less than 100 consecutive minutes, May 1, 1862, in England.

T. F. S.—1. The player loses. 2. "Eight and nine are seventeen" as certainly as that "one and one" is not "two."

H. C. N., Springfield.—The Redpath Lyceum Bureau, Boston, Mass., and the American Literary Bureau, Cooper Institute, New York.

SPITFIRE, Washington.—E. G. Browne is traveling with Tony Pastor's Troupe this season. Watch our variety summary.

C. M., Washington.—Assuredly, we would not do for you what you are unwilling to do for yourself above your own signature.

C. W.—That is a question for President Hayes or Governor Hampton to determine. The President does a great many things that the public know not of.

CASSINO, Haverhill.—If he has the cards to do so, A can make a pile or build on C's, not being obliged to take in his own pile at once.

CITY STATION, Milwaukee.—1. The Westfield exploded her boiler on July 30, 1871. 2. Heenan was in business in this city at that time.

Rod, J. S., Du Quoin.—1. In this case B's sancho won the game as soon as it was taken in. 2. High, low, jack, game, sancho, pedro.

GEDIS, Welland.—Inauguration day has necessarily to come on Sunday once in every twenty-eight years. It so fell in 1821, in 1849, and 1877.

D. D. D., Wheeling.—The loser can refuse to deal. He may want the bed. Either party can insist upon cutting for it.

A. S. J.—A and B are out. C and D's honors would have put them out, had they called them before a trick was won.

C. R., Baltimore.—We have no advice to offer as to lotteries. Those who invest in them "must take the chances."

KINGSTON AND CARSON, Boston.—1. Sam Hurst never fought Bob Brettle. 2. Jim Mace beat Bob Travers Feb. 21, 22, 1860, the police interfering on the first day.

T. S., New Orleans.—The yellow fever epidemic of New Orleans, La., March 22, 1860. His leg was amputated April 10 following, and he died early on the morning of the 23d.

ACTOR, Chicago.—We have no record of the divorce of Fanny and Dave Young, nor can we state the cause for which such divorce was granted.

R. W., Brant.—There are two ways of looking at it; and, from one standpoint, the man goes around the circle includes the lesser." From another standpoint "the greater circle includes the lesser."

J. A. S., Salem.—Twenty in balls should be taken out before No. 2 shoots, if it was designed that the odds should be given in balls.

EVERETT HOUSE, Boston.—The higher euchre-card, which is Jack.

READER.—The shot counts, and the striker plays from the "string."

SID, Parker City.—You must take it. James reciprocates.

E. C. S., Mineola.—There is no such paper, but Appleton & Co., New York, publish a railroad guide.

G. H., Pittsburg.—Two jacks and three fives count twenty-two.

DR. E. A. P., Boston.—3 counts for high and for game (as being the non-pitcher), and 4 "goes up" two.

AUTHOR, Minonk.—1. We never heard of a play of that name. 2. There is no such book published.

AN OLD SUBSCRIBER.—A letter addressed to her, using her professional name, in care of this office, will reach her.

WHIST, Boston.—Our time is too valuable to waste it in solving card problems.

MARENE, Nashville.—That one of the tieing players who is nearest the dealer on the latter's left.

T. F. W., Wilmington.—He died of consumption, we think.

RICHARD PARLE, Philadelphia.—Tom Sayers was born at Pimlico, Brighton, Eng., in May, 1826.

NEWARK.—You can find the information in THE CLIPPER ALMANAC.

SUBSCRIBER, Terre Haute.—Mike McCoole defeated Aaron Jones at Busenbark's Station, O., Aug. 31, 1867.

C. H. B., Buffalo.—It's all right. The gentleman named returned card to you.

A. A. R., St. John.—Address a letter to him (Samuel Clemens), Hartford, Ct.

J. R. M., Bay City.—1. It is impossible to state at present. The Health Lift Company, this city, can supply you.

E. G., Youngstown.—Shannon, Miller & Crane, as per their advertisement, can supply you.

J. W. P., Lowellville.—Lotta was born in this city Nov. 7, 1847.

H. K., Hartford.—Edwin Booth never acted Sir John Falstaff.

R. F. A., Chicago.—It may be either a stroke or a foul, depending upon exactly how it was done.

H. T. F., Chicago.—On that statement of facts you are entitled to your money back.

AGATHA.—I. Seek an engagement to play general utility. 2. Lemon-juice is good for clear the complexion.

GEN. F. E., Chicago.—James Robinson, bareback equestrian, was born in 1835.

DR FORREST.—*The Glasgow Herald* is a penny weekly paper.

PATK.—The money sent April 10 will extend your subscription to No. 14, Vol. 22.

E. F. H., New Haven.—Condense your items, and send routes.

D. E. E. AND H. W. C., Augusta.—The two prizes belong to the two who threw 43.

L. S.—Seventh street from Avenue A to B is much the longer.

CAPTAIN P., Oswego.—Broadway in that length runs north by east.

SOUTHERN FRIEND.—*Poultry Fanciers' Journal*, Hartford, Ct.

T. D. G., Philadelphia.—Of Samuel French & Son, 122 Nassau street, this city.

ERNEST CLIFTON, Boston.—There is no game out.

A. C. B.—B cannot count what A undercalls.

V. N., Louisville.—Low game after high jack.

GOODIE.—The three-time and a pair win.

S. G. W., Chicago.—We know not of such.

J. H. H. AND [illegible] wins.

E. B., St. Louis.—Your clerk is right.

J. K., Williamsburg.—It is not a city.

R. P. J., Georgetown.—1. Yes. 2. No

BURTON, Newark.—We cannot say.

C. H. M.—Your friend should pay.

READER, Lebanon.—It is a draw.

N. J. W.—The three aces win.

J. F. B., Boston.—A was out.

SAUCUS.—Sporting items, brief and fresh, will be thankfully received.

ZOE.—D. O'Leary never attempted to walk 1,000 miles in 1,000 consecutive hours.

T. W. H., Guelph.—Heenan and Sayers fought April 17, 1860.

H. MEYER.—R. P. Weston was born in Providence, R. I., March 15, 1839.

RYAN COHEN, Bremond.—Capt. Barclay walked 1,000 miles in 1,000 hours—one mile only in each and every hour.

L. S., Trenton.—William McLean, who can be addressed in care of Arthur Chambers, 922 Ridge Avenue.

SMACONBEACH.—Apply to W. C. Coup, at the Aquarium.

O. K., Los Angeles.—It is not published in book-form.

M. AND E., Detroit.—K will lose if he refuses to weigh.

GOLDIE, Rochester.—Sixty cents for each insertion.

R. J. D., Brooklyn.—Liverpool, Eng., is not a city.

FREEZE-OUT, Minneapolis.—No; the play is ended.

JAMES E. OWENS.—The songs cannot be obtained.

G. F. F., Indianapolis.—See dramatic summary.

J. E. H., Buffalo.—Please send us your address.

MARCO, Petersburg.—It is a very dark brown.

ROBT. MCKAY.—No charge.

SUN, Vincennes.—B wins.

L. H., Quincy.—A wins.

THAT WESTERN CONGREGATION which requested its pastor to resign because the latter was "fond of fast horses" offers a striking illustration of what the green-eyed monster jealousy will do, even among the elect. Two or three of the deacons, who happened to own lively-stepping animals themselves, found it exceedingly annoying to be passed on the road by the clergyman; and so they notified him that they would be obliged to dispense with his services unless he could dispense with his trotters. We prefer, at all events, to put this construction on the case rather than believe that the brethren were so narrow-minded as to dismiss a minister simply because he preferred a good horse to a bad one. Certainly no creed would sustain such a course as that. Driving is a wholesome and healthful recreation, which ought to be enjoyed by everybody who can afford it. It is as innocent as walking, and considerably pleasanter. And, if a minister is to be called to account because of his fondness for "fast" horses, it will eventually become a vexed question as to what is meant by "fast." The Rev. Mr. A., for example, may sit behind a three-minute trotter, and be wholly content; while the Rev. Mr. B. may crave the more exhilarating motion of a two-twenty gait. Will the brethren permit the Rev. Mr. A. to continue his drives unmolested, and at the same time compel the Rev. Mr. B. to relinquish the reins? Obviously this would be unjust. Yet there would have to be a line drawn somewhere; and it might happen that the man who drove the slower horse would also preach the slower sermons. This opens up a fruitful field of reflection for the churches which object to "fast" horses.

GUESTS AT HOTELS are generally indolent, and inclined to take things easy; but a change was manifested last week, after the news of the burning of the Southern Hotel at St. Louis reached here; and regular boarders as well as transient people could be seen hunting up the stairways and trap-doors and fire-escapes and things of similar usefulness; and they seemed to feel a greater interest in the conduct of hotels, and were very particular as to how many watchmen were on duty, and whether they could be relied on in cases of emergency, etc. These guests were not at all timid, or nervous, or anything like that, but they seemed to feel deeply the situation of the employes, and hoped that nothing would happen to them way up on the top floor; and then these kind, sympathetic souls "went in on the ground floor!"

THE PRESENT DRAMATIC SEASON must have demonstrated to the satisfaction of all intelligent managers that a variety show can be made successful without being made indelicate or indecent. Such places as the Comique, Mr. Pastor's, Col. Sinn's Brooklyn Park, and others which we might mention have done a paying business in spite of the hard times; and these houses, let it be said to their honor, have presented clean and wholesome entertainments. They have appealed to the best elements in society, and they have not appealed in vain. That the standard of the variety stage has been elevated is something which we regard as one of the hopeful signs of the times. To the managers who have been instrumental in bringing about this result no little credit is due.

WE WERE GREATLY ALARMED last week when the cable informed us that ruthless marauders had again assaulted one of us in Rome on the 10th inst., the alleged victim being John Walter of *The London Times*. Our mourning has since been turned into joy by later intelligence that it was not the *editor* who was assaulted, but his brother, *Captain* Walter. Were editors to carry their shears with them, we should no longer be subject to the attacks of unscrupulous midnight assassins. It would be sheer madness to assault a man thus armed.

THAT OLD AMERICAN JOKE about the eleven obstinate jurymen has just come out in *The London Punch* as original, and the best part of the joke is that American papers are copying it! Why, it originated in this country twenty odd years ago.

HEADS OF FAMILIES will be pleased to learn that baseball is ripe and almost ready for picking. Already our friends in the Southern confines have enjoyed the first of the season, and the good people of the North are anxiously awaiting the game.

SCENE AT THE TOMBS.—*Judge:* "It's my conviction that you are a scoundrel." *Prisoner:* "It's your conviction that makes me one."

A "STUFFED CLUB"—Any of 'em after dinner! That reminds us that many people are *after dinner*, and can't get it!

A RAILROAD TRAVELER thinks that there ought to be *civil conductors* as well as "civil engineers!"

"PATIENTS and long-suffering" would be a comical old motto for quack-doctors, wouldn't it?

AS MAY-DAY is coming, you will find it handy to have *rents in your garments* when the landlord calls!

WHATEVER ELSE may be said of the blue-glass mania, it has been *pleasant on Pleasanton*.

MOTTO for a dishonest laundress: Iron and steal.

NEWS OF THE WEEK BOILED DOWN.

***On April 9: David Winfield, a farmer, cut his throat at Shawangunk, N. Y.....A full-grown skeleton was reported to have been exhumed at Athens, N. Y., on the 7th.....The business men of New Orleans, La., refused to assent to the Evarts compromise plan.....The question of removing the State Capitol from Albany to New York was presented in the State Senate in a joint resolution.....The coal companies of this city agreed to an advance of 50 cents per ton June 1.....Property valued at $10,000 was damaged by storm and flood at Norfolk, Va.....James McLaughlin was murdered by himself with a suspender at Poughkeepsie, N. Y.....A railroad bridge near Malvern, O., gave way, precipitating an engine into a creek, and killing Engineer James Sharp.....Nine more lady-physicians graduated from the New York Medical College, making in all 103 who have taken their degrees.....The "grand circle" that "the greater circle includes the lesser" reported to have been found in the woods near Frederick City, Md. Suspicion points to Edward Costley, a cousin, as the murderer.....George Root, a watchman, was stated to have perished in the flames which destroyed a powder-mill at Charlottesburg, N. J.....Fires: The American Knife Works, at Northfield, Ct.—loss $40,000, insured for $20,200; Richard Merrick's cooper shop and Dimon & Co.'s stables, this city—loss $5,000; the Poughkeepsie (N. Y.) Hotel—loss $11,000, insured for $5,000; Jas. A. Barstow's three houses, at Atlantic City, N. J.

***April 10: The United States troops were withdrawn from the State House at Columbia, S. C., and D. H. Chamberlain issued a proclamation saying that he gave up the fight for the Governorship in the interests of peace.....At New Orleans Gov. Packard said he would agree to such compromise as may meet the approval of the President.....The executions by Sheriff Campbell, announced to be hanged at Wilkesbarre, Pa., to-day, was stayed by a Supreme-court writ.....The French steamer L'Amerique, which went ashore Jan. 7 at Seabright, N. J., was floated without apparent damage and towed to Brooklyn, N. Y.....Hiram Arbuckle of East Montpelier, Vt., murdered Geo. Bancroft, dangerously shot Geo. Short, and then committed suicide.....Woolley, the fratricide of Bellow's Falls, Vt., was sentenced to imprisonment for life.....President Hayes authorized the use of $904,000 for harbor and river improvements.....A man supposed to be D. Loyd was killed on the railroad at Naponee, Ont.....Henry Cooper, the man who was with Lucy Freeman the night she was fatally burned in this city, was arrested. He says her dress took fire from a lighted piece of paper which he threw into a spittoon.....Fires: A dwelling and outhouses on the farm of the late Wm. Downes, at Wilmington, Del.; Willis & Shock's boiler-shop, two houses and twelve stables, at Lewistown, Pa.—loss $25,000; Rogers & Co.'s steam sawmill, at Asbury Park, N. J.—loss $20,000, insurance $5,000; Cook, Judge and Keays' dwellings, at Lucan, Ont.—loss $10,000; Spofford's steam planing-mill, at Danville, N. H.—loss $8,000.....A confidence-man giving the name of G. W. Thompson attempted to commit suicide in a police-station at St. Louis, Mo.....Bartel Fallster, a sailor, was killed in Brooklyn, N. Y., falling from the bark Altenstein to the wharf.

***April 11: The Southern Hotel, St. Louis, Mo., was destroyed by fire. Rev. A. R. Adams, G. F. Gourlay, Misses Kate Reilly, Kate Doolan and Mary Moran, Mrs. Stewart, Henry Hargen, A. E. Istman, C. G. Teenan, L. Hayden and W. T. Manser were known to have perished in the flames, and a number of others were supposed to have been lost.....Wade Hampton was installed as Governor of South Carolina.....Edward Leyer, sentenced to life-imprisonment, died in his cell, at Evansville, Ind. His wife is supposed to have furnished him with poison.....Prince Bismarck was reported to have obtained leave of absence until August next.....Fires: The Hudson River Pulp and Paper Mills, at Palmer Falls, N. Y.—loss $140,000, insurance $75,000; the Eagle Paper Mills, Suffield, Ct.—loss heavy.....Gov. Phelps of Missouri commuted the death-sentences of Frank Brown and John Lawrence of Buchanan County to imprisonment for life.....Fred Rumpf was fatally injured on the railroad near Newark, N. J.....John Zinley, the engineer, and J. Hanstader, a passenger, were killed by the explosion of a locomotive at Madison, Ind.

***April 12: The Jewett inquest in this city was concluded, the jury finding that George W. Jewett's death was caused by the explosion of a hand-grenade carried to the office by O. D. Jewett, and that the latter committed suicide by shooting.....The Centennial Board of Finance of Philadelphia received not to apply to the Government for the restitution of the $1,500,000, but to make the payments at the earliest periods possible.....Theodore Huxell of this city drowned himself by jumping from a ferryboat.....At New Haven, Ct., Patrick Fitzpatrick, tried for the murder of John Bassett, was acquitted on the ground of self-defense.....Constable Simpson of Florence, Neb., in trying to quell a disturbance, fatally shot a man named Davis.....Isaac N. Orr, the boy who shot his father at Bowdoin, Me., was convicted of manslaughter.....Fires: Over three hundred houses in Constantinople, Turkey; S. Bachman's Hamilton Mill, at Paterson, N. J.—loss nearly $100,000, partially insured; twenty-five stores, dwellings, &c., at Gananoque, Ont.—loss $100,000, partly insured; Herts & Sons' auction-house, in this city—loss $25,000; Henderson's Hotel, etc., at Rosemont, Ont.—loss $10,000.....Richard Horton was killed on the railroad at Elmira, N. Y.....While attempting to break jail, Henry Seymour was shot and mortally wounded at Memphis, Tenn.....John Hare and a man named Mann were burned to death at Rosemont, Ont.....Jno. Thos. Pemberton, a railroad engineer, was killed while coupling cars at Troy, N. Y.....The band of Internationalists operating in the district of Selino, Italy, were reported to have been captured.....Chas. H. Gilman, a sewing-machine agent, was stated to have been murdered on the 11th at Rockport, Mass. Wm. Williams was arrested for the crime.

***April 13: Hon. John Morrissey's New York City Election Bill passed the Senate.....The Cabinet again discussed the Louisiana question, and sent fresh suggestions to the Commission.....Cable news: A grand council of war was held in St. Petersburg, Russia, with a view to planning the invasion of Turkey. Troops on furlough were ordered to rejoin their regiments, and the Emperor announced that he would leave for the South April 24. The Porte rejected the Montenegrin demands and refused to renew the armistice. A secret alliance was declared to exist between Russia and Persia. The Turkish Charge d'Affaires at Berlin was asserted to have telegraphed Safvet Pasha that Prince Bismarck advised Turkey to resist Russia's demands.....At Sandwich, Ont., Austin Humphreys was sentenced to be hanged May 22 for the murder of Frederick Appel.....Patrick O'Donnell of Mauch Chunk, Pa., was convicted of the murder of Morgan Powell.....B. F. Henderson, James H. Monk, Michael Sweeney, David Robbins, Mike Donnellame, Thos. McDonald and Samuel S. Leeman were reported to have been killed by the caving-in of a mine at Smartsville, Cal.....Fires: Bell & Son's foundry and machine shop, at St. George, Ont.—loss $135,000; J. Norwood & Co.'s paint and oil store, Jacob T. Schoonmaker's grocery, and Simon's shoe-store, in Kingston, N. Y.—loss $32,000, insured for $14,000; Richard K. Brickett's residence, at Hampstead, N. H.—loss, $5,000, insurance $2,000; John M. Bradshaw's carpet-mill, at Barre Falls, Mass.—insured for $8,000.....Charles Cleveland, residing at Dover, N. S., was said to have murdered his wife and then killed himself on the 12th.....Sellen L. Makepeace, of Taunton, Mass., was fined $50 for engaging in a duel at St. Louis, Mo. Neither was injured, the seconds having loaded the weapons with blank-cartridges.....The body of Michael Whalen was found in the river at this port.

***April 14: The steamship Leo, from Savannah, Ga., for Nassau, N. P., was reported to have been burned on the 13th, eight miles south of Tybee, three passengers and a number of the crew being announced as lost.....At Altoona, Pa., Wm. Harkins fatally stabbed J. G. Knepp, inflicted serious injuries on John Courtney, and was himself shot and mortally wounded by a man named Whipple, whom he was pursuing.....At Boston, Mass., James H. Jones held in $10,000 bonds, charged with enticing away Miss Mary E. Harrington, who is believed to be dead.....At Lebanon, Pa., Mrs. Sidney Miller and John Wittner, arrested on suspicion of having murdered J. T. Miller, were discharged. E. D. Rissler being held.....A man named Potter was reported to have killed his wife and then took his own life, at Geneva, O.....Fires: Butler's furniture-factory and H. J. Coleman's sash-factory, at Cumberland, Md.—loss $55,000, insurance $19,000; Cole & Dow's drygoods house, at Little Rock, Ark.—loss $30,000, insured; the American Cask Company's Works, at Milford, Del.—loss $30,000, insured for $15,000; the Brighton House, at Dorking, Ont.—loss $10,000, insurance $7,000; the Iron Mountain House, at Jackson, N. H.—loss $10,000, insurance $7,000.

***April 15: Morris Taylor shot and mortally wounded Andrew Grier in Philadelphia.....Henry C. Shales, a printer, committed suicide by shooting in this city.....Morton Grey was killed on the railroad in Jersey City.....George Barmann Jr., a merchant, killed himself at Chillicothe, O.....Jack Pleasants, colored, was stated to have been sentenced April 13, in Dinwiddie County, Va., to be hanged June 8 for the murder of Ann Sundy.....War between Russia and Turkey was considered inevitable, and both powers were actively preparing.

***April 16: Great excitement was created in Philadelphia by an assault upon Col. A. K. McClure by Nathaniel McKay, a navy contractor, and a man named Curtis. The assault was committed on Chestnut street, and the assailants were arrested, and upon examination placed under $500 bail each.....John Kehoe was sentenced at Pottsville, Pa., to be hanged for the murder of F. W. S. Langdon.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

ARCHIBALD, Peter S.—Son of the late Judge Archibald of Nova Scotia, and brother of the British Consul at this port—Truro, N. S., April 8.

ADAMS, Rev. Alvah—Vicar of Leighton, Eng.—Killed at Southern Hotel fire—St. Louis, April 11.

ACKER, Samuel S.—An old member of the Tammany Society, this city—here, April 11, aged 58.

BURLISON, Lieut. S. J.—Of the Cleveland (O.) police—there, April 10.

BURFORD, Miles W.—A prominent resident of Independence, Mo., and Indianapolis, Ind. He was born in Kentucky in February, 1806. His son Elisha S. is rector of Calvary Church, New Orleans—Indianapolis, about April 18.

BROWN, Hon. Stayley—Provincial Treasurer of Nova Scotia. He had been a member of the Legislative Council for thirty-four years—Nova Scotia, April 14.

BOILEY, Judge W. S.—Of the Louisville, Ky., bar—there, April 9.

BAYARD, Charlotte H.—Daughter of Dr. William Bayard of West Farms, N. Y.—this city, April 14.

BEEBE, Dr. Gaylord D.—President of the Hahnemann School of Pharmacy, Chicago. Born at Palmyra, N. Y., May 28, 1818—Chicago, April 12.

BIRTLE, Col. J. B.—Commanded the Ninth Tennessee Cavalry, Confederate Army—Tennessee, about April 10.

CLAYTON, Paul—Since May 13, 1874, U. S. Consul at Callao, Peru. He was a native of Georgia—Callao, March 22.

CALLAWAY, Rev. Charles M.—Well-known Episcopal clergyman. Born in Bedford County, Va., in 1826. He was one of the pioneer missionaries to Kansas—Wilmington, Del., April 11, aged 50.

CARROLL, Henry—An old resident of Baltimore County, Md.—there, April 7, aged 80.

CLARK, Hiram H.—Son of the late Governor Clark of Maryland. Killed by a sheriff's posse who were dispossessing him—Madison, Mo., April 6, aged about 65.

COOK, Wm.—Wealthy and respected farmer of New Richmond, O. Killed by a runaway cattle-team—there, April 10.

DE GONZAGA, Sister Mary, Fredicor A., daughter of Frederick Thileman, an old and well-known resident of Ward of this city. She was known among her schoolmates as "Ricor" Thileman, and at one time was at the head of a house of her Order in Brooklyn. Her elder sister, Lizzie, also became a Sister of Mercy—Convent of Mercy, Worcester, Mass., April 12, aged about 29.

DOUGHERTY, Jno. Francis—Pioneer of Ann Arbor, Mich.—there, April 9, aged 79.

DE FOREST, Mary Abernethy—Wife of Dr. William B. De Forest of New Haven, Ct.—this city, April 13.

EINSTMAN, Adolph—Of the firm of Teichman & Co., St. Louis. Killed at the Southern Hotel fire—April 11, aged 32.

FOSTER, Joseph C.—Theatrical manager. See "Napoleon Foster" on an outside page—this city, April 9, aged 72.

FOOTER, Edmund—Pay-inspector U. S. N. He was born in New York, and on Oct. 23, 1861, was appointed assistant-paymaster, being promoted to the full rank in 1862—at sea, on board U. S. steamer Trenton, April 11.

FOLTZ, Jonathan M.—Surgeon U. S. Navy, on the retired list. He was a native of Pennsylvania, but entered the service from Maryland in 1831, and served under Farragut on the Mississippi—Philadelphia, April 12.

GRUNEBAUM, Marks—Well-known merchant of Baltimore, Md., to which city he had removed from Hesse, Germany, in 1845—Baltimore, April 9, aged 48.

GALLAGHER, Mrs. Dominick—Mother of M. J. Gallagher, formerly of *The Tribune* and *The Times* of Chicago, and now of *The Times* of this city—Chicago, April 11, aged about 80.

GOULEY, George Frank—Grand Secretary of the Grand Lodge of Missouri Masons. Killed at the Southern Hotel fire—St. Louis, Mo., April 11.

GRAHAM, Mrs. Catherine—Had lived in Salem township, Mich., for forty-six years—there, April 9, aged 72.

HEALEY, Bridget E.—Widow of James Healey, Assemblyman from this city—here, April 13, aged 34.

HAGEMAN, Carrie Louise—Wife of Rev. S. Miller Hageman—Brooklyn, N. Y., April 14.

HYDEN, Rev. ——His last pastorate was in the town of Phœnix, Ct., and of late he was without a parish. He was a stockholder in the Leggett Manufacturing Co. of Elizabeth, N. J. Run over by an express-train—Elizabeth, N. J., April 13.

HAZEN, Henry—Auditor of Missouri Pacific Railroad. Killed at Southern Hotel fire—St. Louis, April 11, aged 34.

HUTCHINSON, Dr. N. Gerard—Son of ex-Commissioner Joseph C. Hutchinson, and a native of Missouri—Brooklyn, N. Y., April 10.

HALLIDAY, Andrew—Dramatist. See "Amusement Annals" on an outside page—London, Eng., April 20, aged 47.

HACKETT, Prof. James H.—President of Frederick (Md.) Female Seminary—there, April 15, aged 60.

IGLEHART, N. P.—Born in Maryland, and in 1850-1 settled in Chicago. He founded Brighton, Ill., and discovered the Pewaukee Mineral Springs—near Chicago, April 10, aged 67.

JOHNSON, Capt. Samuel—The oldest citizen of Cedar Rapids, Ia., where he died on April 5. His father was once Lord-mayor of Dublin, Ireland.

JORDAN, Dr. Charles A.—Died while undergoing a surgical operation. He was under the influence of chloroform—Memphis, Tenn., April 7.

KING, Samuel A.—Influential citizen of Comstock, Nev.—there, April 10, aged 72.

KISSAM, William, Aymar—Son of Dr. Daniel E. Kissam of Brooklyn, L. I.—Huntington, L. I., April 12, aged 31.

KEENEY, Mrs. J. F.—Well known as a resident of Rochester, N. Y., Chicago, Ill., and Evanton, Ill.—last-mentioned place, April 10.

KELLINGER, Samuel—Well-known publican in this city. For many years past he had kept the Monument House, in Union square—April 12.

LOVEZ, Capt. P. M.—A nephew of Gen. Narciso Lopez, whom he accompanied to Cuba in 1851. Lopez was executed, and Lovez was sent to the penal settlement of Ceuta. Since his release he had resided in this city, in Mexico, in Texas, and in New Orleans, where he died on April 10.

MCCULLOCH, Mrs.—Well-known resident of Bellefontaine, O.—there, April 11.

MARVIN, Commodore Joseph D.—Born in Ohio, from which State he entered the navy in 1855—Yokohama, Japan, April 10.

MEAD, Hon. Jacob—Member of the N. Y. Legislature in 1867—Mount Morris, N. Y., April 14.

MUNSTER, Hon. William Feilx Austin—Of Brighton, Sussex, Eng., and three months ago married Miss Blanche, daughter of Dr. H. C. Lynch of St. Louis. Unnerved by the Southern Hotel fire, from which he and his wife had been rescued with much difficulty, and on the following morning was killed, either accidentally or by design, while handling a friend's pistol—St. Louis, April 12.

OWEN, Elias K.—Commander U. S. Navy, but on retired list—Kaskaskia, Ill., April 8.

O'DONNEL, Connel—An eccentric who was known as "The Edgefield Bard"—Edgefield, Tenn., April 17, aged 63.

PERRY, Charles W.—Son of Hon. John D. Perry, late president of the Kansas Pacific Railroad. Kicked by a vicious stallion—near Larkspur, Col., April 11.

SEELEY, Mrs. Nathan—Youngest daughter of Phineas T. Barnum—this city, April 11.

SAPORTAS, Ernest—Late Consul of the Netherlands at Havana, Cuba—this city, April 13, aged 52.

STEWART, Mrs. Jennie—Wife of Will S. Stewart, of St. Louis, Mo. She belonged to Syracuse, N. Y. Killed at the Southern Hotel fire—St. Louis, Mo., April 11, aged 36.

STAADEN, Nicholas—An alleged incendiary who in Chicago was called "The Fire-bug." Found dead in a bath, either from apoplexy or suicide, April 10, in Chicago. His son-in-law, Charles C. Rosenburg, committed suicide in the same city on the same night.

SABINE, Lorenzo—Author of several books, member of the Thirty-second Congress, formerly member of the Maine Legislature, and at one time confidential agent of the U. S. Treasury Department. He was a native of New Hampshire—Boston, April 14, aged 74.

TIENAN, Charles G.—One of the heroes of the Southern Hotel fire. Killed while rescuing others—St. Louis, Mo., April 11, aged 41.

WOOD, William—Founder of the publishing-house of Wood & Son, this city—here, April 9.

WEISEL, Rev. J. C.—Pastor of the Lutheran Church of St. John, Brooklyn, E. D., where he died on April 14, aged 64. He was a native of Baden, Germany.

WELLS, James—A noted poultry-fancier—Bloomington, Ill., April 12.

WHITEHEAD, Capt. William B.—Had served in the Florida, Mexican and Rebellion Wars—Atlanta, Ga., April 8.

WANE, Ross—A Maryland millionaire and mechanician, who since 1829, had made many improvements in railroad locomotives, and had aimed to increase the speed of steamboats. As a builder of locomotives he began in 1834 in Baltimore. He was born in Sussex County, N. J., in 1796. He entertained peculiar notions of theology, and embodied his views in a book called "One Religion, Many Creeds"—Baltimore, April 11, aged 80.

THE TURF.

RACING IN LOUISIANA.

The attendance on the second day of the race meeting of the Louisiana Jockey Club at New Orleans, on Tuesday, April 10, was large. The opening race was a dash of three-quarters of a mile, for all ages, for the club purse of $200 for the winner, $30 for the second horse, and $20 for the third. The winner turned up Jack Hardy, who took the lead at the start, made the running throughout, and won very easily by three lengths in 1:18¾. His opponents were Redman (second), Maria Barnes (third), John Camp

THE RING.

PROF. OTTIGNON'S TESTIMONIAL.

The popularity of the old-time but still active and clever instructor in the useful art of self-defense, Charles F. Ottignon, was attested by a crowd which nearly filled Kelly & Leon's Minstrel Hall, this city, on Monday evening, April 9; and as the tariff was steep—$1.50 and $1—it will be seen that the receipts fell but little if any short of those accruing from his former entertainment at Tammany Hall. The show itself was more prolific of interesting assaults at arms than any other which has been given for a long time, and, had time permitted, the programme might have been materially lengthened, as there was no lack of "talent" on hand and ready to "go on" for the benefit of the quondam glovical opponent of Charley Freeman (the American giant), John C. Heenan, and other prominent members of the boxing brotherhood of the past. With all this array of fistic lights and shadows, however, a most provoking and patience-taxing delay occurred in setting the ball in motion, it being well on to nine o'clock before Sam Davis (who on this occasion stepped into the shoes generally worn by William Tovee) introduced the first duo—Johnny Saunders and Johnny Reilly. This staunch-built couple gave a pretty but harmless exhibition, and retired to make room for Young Gould and Driscoll, the latter having all the worst of the meet, while Gould showed to greater advantage than usual. They were succeeded by Warry Edwards and Johnny Lazarus, the performance of the latter giving evidence of rustiness resulting from want of practice, combined with the disadvantages arising from a tendency to obesity. It was a rather amusing set-to, but that is about all that can be said of it. By way of variety, MM. Senac and Denesi then stepped before the footlights and engaged in a fencing bout with foils, at which exercise Senac demonstrated his superiority most conclusively. Upon the retirement of the Frenchmen, Jordan and Mack, both unknown to fame, and having much to learn, had a laughable bout with the mittens, and gave way to Collins and Stack, the former possessing the advantages of height and weight, but Stack (who has a very good right hand, and is quick in using it) understands his business better. The meet gave much satisfaction. Jack Turner and "Harry Poulson" were the sixth pair, and a very lively time they had of it, Poulson showing more skill, but receiving the harder punches. The wind-up between them was a regular slogging affair, topped off with good-natured tapping.

Two young gymnasts named La Rue and Kenyon here went through the perche act in a neat and clever manner, and were followed by Prof. Ottignon and a well-known amateur boxer and member of the New York Athletic Club, the display being greatly enjoyed by the admirers of scientific sparring, who were particularly pleased with the Professor's admirable stopping. His tall and powerful opponent kept tally with him in fine style, too, neither man getting in a single square blow until near the finish of the second round. Johnny Cash and Arthur Mullen of Brooklyn now put on the buckskins, and a long spell of sparring was brought to an end by a series of sharp exchanges, both men exhibiting considerable feeling. The two rounds which followed were of like sort, save that the men got together quicker, and gave and received more stinging hits, the Brooklynite (whose coolness was in marked contrast to the nervousness and excitement betrayed by Cash) having the better of the finish. Cash had to be forced off the stage, protesting as he went that Mullen had come to fight, and he would satisfy him. The greatest excitement prevailed in the house, the spectators yelling like mad, demanding that the set-to continue, and refusing for some time to be quieted or comforted. Doubtless these lads will strike hands ere long again; but, unless Cash can keep his head, he cannot hope to obtain the upper-hand of the cool, clever member from the City of Churches.

"Professor" Macgregor and an amateur, who was announced as "one of Wm. McClellan's pupils" (pretty severe on Mac, that), next appeared, the style of the extensively-developed amateur's get-up setting the house in a roar. The set-to itself rather added to this merriment, owing to the lack of scientific knowledge displayed by each, and their frantic endeavors to annihilate one another. De Turck and Fredericks then fenced with broadswords, and they in turn gave place to Bill McClellan and John Leary, who made a good, even set-to. Steve Taylor and William Miller were now seen together; but there was nothing out of the ordinary run in the meet, Taylor doing the cleaner hitting and landing 'em the oftener, though, in consequence of Miller holding his guard so high, Steve found it advisable to aim for the body more frequently than is his wont. Prof. Ottignon and Johnny Dwyer now brought the show to an end with a highly enjoyable passage-at-arms, which reflected great credit on both men, and proved that, while Ottignon still retains all his old skill, the Brooklyn pet has, by practice with the Professor and other capable teachers, improved not a little.

A FIGHT STOPPED.—Tom Dwyer and Cappy Lynch, young fellows residing in the upper part of this city, having had a disagreement, concluded to settle it by an appeal to muscular force. They accordingly met on the dumping-grounds at the foot of West Fifty-ninth street, shortly after nine o'clock P. M. April 10, and were quickly at it; but, after they had fought two rounds, Capt. Ward and his squad of ununiformed police, who had mingled with the crowd, made their presence known and put a stop to it. Resistance was offered by some of the spectators, and sticks, stones and other weapons were made do duty for a while, but nobody was seriously hurt. Lynch escaped, but Dwyer and thirteen others were arrested, locked up, and on the following morning held for trial, Dwyer's bail being fixed at $1,000.

LARRY POWERS of Chicago, Ill., is announced to take a benefit at Harry Hill's on Thursday afternoon, May 3, when an entertainment consisting of sparring, wrestling, etc., will be enjoyed by those who choose to put out a dollar.

WE HAVE LETTERS for "Billy" Edwards, "Johnny" Aaron, Prof. Wm. Miller (3), and "Jim" Taylor the "Western Light-weight."

AQUATIC.

PLAISTED TO ALL NEW ENGLAND.—For several weeks past rumors have been circulating in rowing circles here and to the Eastward to the effect that it was the intention of Fred A. Plaisted, the tall and skillful sculler of Gotham, to fly his kite a trifle higher this year than he has done in the past. That there was good foundation for these rumors was proven last week by the placing in our hands, on behalf of Plaisted, of a check for $250, to be used as deposit in a match for double that amount a side, with any oarsman in New England; said match to be one of two or three miles, with a turn, $50 being allowed for expenses to the contestant going from home-waters to row. This offer will remain open until May 1; but it is reasonable to suppose that before said date some one from among the many expert scullers of the section named will come to terms with Fred, and arrange a match which will open the boating season east of the Alleghanies in an appropriate manner.

FASTEST OCEAN PASSAGE.—The steamer Germanic of the White Star Line arrived at Sandy Hook on Friday, April 13, after an alleged passage of 7 days 11 hours and 37 minutes, from Queenstown, Ireland, the customary addition of 4 hours 22 minutes for difference in time between the two points being included in this computation. We have not received official information regarding the matter; but, though the figures above given may not be exactly correct, we do not doubt that the Germanic has beaten the fastest previous ocean passage, east or west—7 days 12 hours 46 minutes, made by the Britannic, leaving New York Dec. 16, and arriving at Queenstown, Dec. 24, 1876. We shall be able to speak "by the log" in our next issue.

LAKEMAN BOAT CLUB REGATTA.—As usual, the Lakeman Club of the North-end, Boston, Mass., held their annual regatta on Fast-day, April 12. The water was considerably cut up by a strong northeast wind, which necessitated a postponement of the double and single scull races but that for four-oared boats came off, with six crews. The victorious four were J. C. McElaney (bow), J. Kelvey, A. Werner, M. Rider (stroke); M. Higgins (bow), J. Burns, J. Fitzgerald, P. O'Neil (stroke), second. The boat E. Rice was third; John E. Fitzgerald, fourth; E. Dowd, fifth; and Willie Ruddick, sixth. Judges—J. L. Quigley, D. Gillespie and John B. Ahern; referees—John Gallagher and M. McConologue.

QUAKER CITY YACHT CLUB.—At a meeting of this Philadelphia club, held April 12, the following officers were chosen: Commodore, Chas. F. Austin; vice-commodore, A. F. Bancroft; rear-commodore, John Mintz; president, N. B. Boyd; secretary, C. S. Salin; treasurer, Robert Baird; assistant secretary, J. J. Baughman; measurer, S. W. Taylor; trustees—A. Wood, Jos. L. Wills, E. S. McDowell, J. W. Murphy, and the president, secretary and treasurer; regatta committee—J. S. Wills, John S. Pomeroy, C. B. Magee, and the commodore, vice-commodore and treasurer. The Spring regatta is set down for Monday, June 4.

THE RIVERSIDE BOAT CLUB of Cambridge, Mass., held their initial regatta for 1877 on April 12, over a mile and a half turning course. A pair-oared race for $50 resulted in the success of J. Tracey and T. A. Scott, beating M. Graham and P. Hickey. Time, 14:00. Won by twenty seconds. The only other event was a four-oared lapstreak race, for prizes of $20 and $15, and it was pulled in rough water and while a strong tide prevailed. There were four competitors, and the craft in which Roper pulled stroke was first to complete the course. Time, 10:00.

TIME!—In the absence of an official "clocker" on the occasion of the recent Oxford-Cambridge boatrace, the public are at liberty to take their choice of the varying figures given by the reporters of the London Sporting press: *Bell's Life*, 24:04; *Sporting Life*, 24:06¾; *The Field*, 24:08. John Bennett, watchmaker and jeweler, says he sent two chronographs to the race, which agreed at the start, at the finish, and when compared immediately afterwards, making the time of the race 24:08 5-10.

THE ANNUAL REGATTA of the Passaic River Rowing Association will be held at Newark, N. J., June 19, the programme to embrace single-scull, pair-oared gig, four-oared shell, and six-oared gig races. The distance in the four-oared race will be three miles, with a turn; in the others one-and-a-half miles, straight.

A REGATTA for mosquito boats inaugurated the sailing season at Boston, Mass., April 12. There were three classes of boats, and the award of prizes, two in each class, was as follows: First-class, Roslyn and Arrow; second, Sunbeam and Hairpin; third, Niagara and Marsquita.

EDWARD TRICKETT, the Australian sculler, was recently presented with a purse of about £900 by his admirers in Australia, who now threaten to do something in the same line for Harry Kelley, who trained Trickett for his race with Joe Sadler on the Thames.

ROBERT W. BOYD AND JOHN HIGGINS have been matched to row from Putney to Mortlake, on the Thames, Eng., for £200 a side and the championship cup, recently won by Boyd. The race is set for May 28.

IT IS NOT UNLIKELY that a professional four composed of George Faulkner and Patsy Reagan of Boston, John A. Biglin and J. Maxwell of last year's New York four, will be organized shortly.

M. J. HOPKINS and R. McCORMICK are matched to row two miles, in working boats, for $200, at Boston, Mass., May 5.

JAMES FLANNERY of last year's New York Crew has joined the Lakeman Club four of Boston, Mass.

THE NEWBURG (N. Y.) YACHT CLUB will hold their fourth annual regatta on the Hudson River Aug. 1. There will be four classes of boats, with two prizes in each except the fourth. The club also offer a prize of $250 in gold to be sailed for in a sweepstakes race Aug. 2, open to all yachts under 35 feet in length, each competitor to pay an entrance-fee of $1, the money thus received to be divided into prizes according to the number of entries. Entries to the regatta will close July 31; to the sweepstakes race, July 28.

THE HALIFAX ROWING ASSOCIATION was organized at Halifax, N. S., a few days ago, with these officers: President, Charles J. Macdonald; vice-president, George H. Davis; treasurer, W. E. Wier; secretary, J. R. Townsend; committee—M. Power, Thomas Spelman, William Ross, Alexander McDonald, and John Roue.

THE SHAWMUT CREW has been changed by the substitution of William Brown of East Boston, Mass., for Connolly.

THE CRIBBAGE MATCH, six-card, best in twenty-one games, between Jake Smith and Billy Lowery, was not finished [illegible] ril 11, fourteen games occupying three hours [illegible] tes, with the score even, only one game [illegible] on by as many as ten points. The con[illegible] ged, it was mutually agreed to defer [illegible] ing games until Wednesday evening, [illegible] ge-street Hotel, Brooklyn.

BOWLING.

A FAREWELL TO BOB ORR.

On April 9 a merry crowd assembled at Kittler's to participate in a farewell entertainment given by the Nassau Club in honor of their old captain, Robert C. Orr, who left the "burg" on the following night, bound for the Black Hills to seek wealth and fame. All through the heat of the struggle for the championship, the feeling which existed between the Nassaus and Terpsichores was akin to brotherly friendship, and many a social tussle they have had together on their respective alleys. So, to commemorate this event, the jolly Terps were invited across the river to spend a last pleasant evening with Bob. Although the invitation was sudden and unexpected, nine out of the Terpsichores responded to the call, and, while waiting for the tenth man, a five-frame preliminary game was bowled, which resulted in favor of the New-Yorkers by one pin. The tenth man being still missing, a regular game took place, with nine men of each club on a side, Bob Orr stepping out and acting as master of ceremonies. Eddy Biele and Wilson were chosen captains, and the bowling of the Terpsichores was really good, with the exception of Judge Mercur, who left a sick-room to join in paying homage to Bob. Moulle, as usual, led the score, having Billy Biele close on his heels; while the Nassaus played with their usual practice vim, making the game so close and interesting that, at its close, there was only fifteen pins' difference in favor of New York. It was a reunion and a game long to be remembered; and, no doubt, when Robert is searching the bowels of the earth for yellow lucre, he will many a time think of his last night among the bowlers. The following is the score:

TERPSICHORE.		NASSAU.	
E. Biele	150	Wilson	181
G. Schindhelm	164	J. Grum	190
Moulle	198	J. Orr	136
Mercur	88	E. Church	119
H. Grob	161	Kelly	146
W. Biele	194	J. Church	162
M. Schindhelm	143	Mitchell	140
Greentree	150	F. Baker	143
Sauer	141—1389	S. Baker	157—1374

CUSTERS vs. SATURDAY NIGHTS.

The first game of a series between the above-named clubs came off on the night of April 13 at the headquarters of the Custers. It was a hot game from commencement to end, and the young Custers achieved their first victory, winning the game by 182 pins. In justice to the Saturday Nights, it must be said that they were out of trim, having attended the concert of Billy Biele's orchestra in a body the night before, and were not so fresh as a team ought to be. The bowling of the Custers was superb all through the tussle, and, gaining the lead in the first inning, they held it until the finish. Layous led the score on both sides, followed closely by Fields and President Seilken of the same club. D. McAuslan of Williamsburg was umpire, and time of game was two hours and five minutes. The score:

CUSTERS.		SATURDAY NIGHTS.	
Sabin	173	Eisman	160
Seilken	196	Rollings	175
Bruning	173	E. Biele	164
McCormack	160	Mercur	185
Plummer	193	Groh	159
Layous	210	Greentree	158
Mahnken	141	Schultz	118
Feild	202	Friend	173
Striker	167	Potter	168
Wallace	192—1807	Moulle	165—1625

SOUTHSIDE CLUB.

The members of this club turned out very strong on April 10, and, collecting together on Smith's alleys, First street, E. D., indulged in excellent practice for their match with the Peck-slip Club on the 18th. Sides were chosen by Haffner and McDermott, and it will be seen by the score that the team is improving rapidly. Mac's 254 opened the eyes of the burgers to such an extent that Pilot McAllister's 143 was scarcely noticed, although he made some splendid play in getting single pins. Maher's 222 was another noteworthy effort, as he went through the ten frames without a single break. Taken altogether, it was the best bowling of the season on those alleys. The score:

McDERMOTT'S SIDE.		HAFFNER'S SIDE.	
McDermott	254	Haffner	176
Maher	222	McAllister	143
Smith	165	Schedler	162
Moore	112	Thomas	116
Held	182	Stockmest	176
Piefer	122	Rodefield	140
Mathias	106—1163	Tietgen	139—1052

FRANKLIN vs. GRAMMERCY.

The Franklins inaugurated the opening of their new alleys, Twenty-sixth street and Third avenue, on April 15, by inviting the Grammercys to a friendly tilt at bowling, and a house-warming generally. The cosy club-rooms are fitted up in the finest style; the ceiling is frescoed, and the walls all painted in landscape, while the alleys are models of perfection, being seventy feet in length, and regulation width, with all the modern improvements in regard to gutters and tramways. The Franklins were minus the services of George H. Bryant, one of their best men, and, although their captain made only two breaks during the game, they lost the match by 36 pins. William P. Allen acted as umpire. Score:

GRAMMERCY.		FRANKLIN	
Eisman	160	Sedich	182
Allaire	149	Bogert	140
Sutton	128	Monninger	181
H. Mills	162	Metzger	117
R. Mills	130	Perley	118
Luers	131—860	Hayes	156—824

WILLIAMSBURG vs. PECK SLIP.

The return game between the above clubs was played on April 9 at Heiser's, and resulted, as did the first, in favor of Peck Slip. The bowling was nothing extra, as neither team played anywhere near their average, the winners seeming to take things easy all through the game. Having gained the lead in the first inning, they maintained it until the end. The old-timers rallied in the last three frames, but the odds against them was too much to overcome.

WILLIAMSBURG.		PECK SLIP.	
Ringe	140	Schutt	131
Tonjes	135	Shoemaker	163
Dick	125	Thorman	131
Timmermann	96	J. Schroeder	123
Rover	134	C. Schroeder	145
Rauch	100	Ritcher	111
Ahrens	142	Ashoff	108
Rechers	123	Holman	117
Campen	137	Kruse	142
Rofkar	143—1275	Germain	130—1301

THE KNICKERBOCKERS.

This latest candidate for bowling honors has among its members good material for first-class rollers. On Wednesday, April 11, at their regular meeting on the Empire Alleys, in playing a game with six on a side, Mr. Wright led the score with 186, followed by oarsman Williams with 172; while Voss, a veteran bowler, could not get higher than 164. The alleys have been lately leveled, and on Tuesday received a fresh coat of oil, which made them very slippery; but no skates were used.

Moran	167	Voss	164
Wright	186	Hollingsworth	148
Hughes	116	Wilbur	126
Pope	169	Phillips	128
Powell	105	Williams	172
Cross	102—845	Cooper	150—888

A GREAT SCORE.

In their regular practice for the match with the Columbias, Mr. Hirsh of the Terpsichores on April 11 made the remarkable score of 252, which is the highest ever made on their alley by any member of the club. In the ten frames he made eight strikes and two spares; and, as he plumped the head-pin every time, his execution took all the bowling out of the rest of the team, and even the Judge could not get higher than 129. Appended is the result:

Moulle	158	Hirsh	252
W. Biele	147	E. Biele	124
Groh	133	G. Schindhelm	152
Rollins	119	Escher	136
Schultz	139—696	Mercur	129—793

CLUB AVERAGES.

The Athletics and Nassaus having played their series of seven games each in the tournament, and the former having been declared champions, it will be seen that the grand average of the Athletics was over 1,600, and the Nassaus a little over 1,500. It will also be seen that in the individual averages there were only two players in the winning team who overtopped Bob Orr's splendid average of 172.

TEAM AVERAGES.

Athletics, in seven games	1,621 6-7
Nassaus, in seven games	1,500 2-6

INDIVIDUAL AVERAGES.

ATHLETICS.		NASSAUS.	
Bartlett	183	R. Orr	172
Fries	176	Wilson	165
Moller	171	J. Orr	162
Mayer	169	G. Grum	160
Delap	167	F. Baker	144
Schlick	162	Conover	143
Richardson	162	J. Church	142
Gerow	153	S. Baker	141
Brunner	149	J. Grum	141
Hofkar	148—1640	E. Church	141—1551

ANOTHER RECRUIT.—A party of gentlemen have formed an association to be known as the Apollo Bowling Club, which will meet for practice every Thursday at Wortman's, on Fourth street, Williamsburg. At their last meeting the following good score was made:

H. Tostevan	203	Bendernagel	168
Hill	190	P. Tostevan	178
Hillyer	173	Ten Eyck	149
Hedges	172	Romaine	181—1414

PIN KNIGHTS.—The members of this club celebrated their third anniversary on April 14 at Moquin's old place, 83 Nassau street, by giving their annual dinner, at which there were a few invited guests, who made several strikes in the game before them. Old reliable Ed. Anderson made a happy speech, in which he traced the history of bowling back to the days of the Arcade in Barclay street, and predicted for the game a bright future.

THE POINT BOWLERS.—The Greenpoint Bowling Club held a meeting on April 11 at their headquarters, Franklin street, and appointed a committee of three to confer with a similar committee of the Hunter's Point Club, to arrange the time and place for the game which will decide the championship of the Points, a report of which will appear in our next issue.

A COMPETENT MAN wants an engagement to take charge of bowling-alleys. See "Tenpin's" advertisement.

BILLIARDS.

BRIEF NOTES.

John Galvin, after an illness of many months, is once more upon his feet, his friends will be pleased to learn..... George Slosson and William Sexton have got back to this city, and on the 14th inst. they went to Albany, N. Y., to give an exhibition........Lewis Shaw was in Omaha, Neb., on April 10 .....In Philadelphia, on April 9, R. T. Hunter and George Heveren were announced to play a "match game," but Heveren did not appear, and William Rockhill took his place. On the same night, Joseph Gerstel was announced to "play a match for a purse of $250" with "A. Pullan of St. Louis." .....Louis Shaw and Rudolph Heiser are en route to California, where they will give exhibitions......The six contestants in the recent tournament in Utica, N. Y., have signed a card commending the excellences of the H. W. Collender table upon which they played.....At the White House, Pittsburg, on April 6, Sexton beat Slosson by 500 to 447, the "averages" being light for those "cracks."......William Burleigh is at work in the room of the Butterfield House, Utica, N. Y......Hiram Henlin, who fitted up the billiard-room of the Grand Central Hotel, this city, about four years ago, and was ejected by the proprietor of the house in 1874, on the 11th inst. obtained judgment against the latter in the sum of $3,431.91. George E. Phelan was interested, the tables being his......After young John Roberts once more gets settled in London, Eng., there will probably be a championship match between him and William Cook......A room to hold ten of H. W. Collender's tables is being fitted up at an uptown garden. It is to be opened on April 21. ......Frank Fitch is once more in Albany, N. Y.

REMOVAL.—George E. Phelan, who for his practical services towards the development of billiards in the past deserves to be remembered now and in the future, has fitted up an elegant set of warerooms at No. 14 Vesey street, this city, where his experience as an old member of the firm of Phelan & Collender will be found available by those who are in quest either of billiard-tables or of anything else appertaining to the game his deceased father aided to popularize more than any other one man. Those at a distance will ascertain young Mr. Phelan's post-office address by referring to his card on an outside page.

GREAT SPORT may be expected at the opening of William Sexton's new room, formerly the ladies' restaurant adjoining Central Park Garden, this city, on Saturday night, April 21.

WM. SEXTON will please call or send for a letter addressed to him in our care.

THE TRIGGER.

LONG ISLAND SHOOTING CLUB.

The annual shoot between members of this club for a dinner for all participating took place at Dexter's, near Jamaica, L. I., on April 13. Sides of six, captained respectively by Messrs. Williams and Gildersleeve, engaged in the sport, each man firing at seven birds, 25yds. rise, 80yds. boundary, 1¼oz. of shot, with this result:

WILLIAMS.		GILDERSLEEVE.	
Hughes	7	Martin	6
Blake	5	Gildersleeve	5
Robinson	5	Johnson	5
Williams	4	Hemming	5
Gordon	4	Blankley	5
Wynne	3	Byrnes	0
Totals	28	Totals	26

It will be seen from the score that, had Byrnes done a little better than half so well as any one of his companions, the other side would have had the pleasure of liquidating the expenses incidental to the big "feed." Two classified sweepstakes shoots followed, $2 entry, three birds, ties shot off, miss and go out. The first was won by Walton, who was the only man to kill his first bird in shooting off a tie on three with Williams, Hughes and Robinson; second money was divided between Wynne and Blankley, who tied on two with Hemming, the latter missing in the shoot-off; Blake and Gildersleeve tied on a single for third money, which the former won in the second tie-shoot. In the second sweep, Wynne was the only man to knock over all his birds, Williams, Hughes, Hemming, Gildersleeve, Blake, Walton and Robinson tying for second money, and in shooting off all missed except Hughes and Robinson, who divided, Blankley securing third money. Referee, Mr. Walters.

THE CREEDMOOR OPENING.

The initial competition for the Remington Prize of $300 in gold opened the campaign at Creedmoor, L. I., on Saturday, April 14. A dozen marksmen participated; but, as the weather was uncomfortably cool on the ranges, the smallness of the scores made by well-known experts at plugging the bull's-eyes is not surprising. The distances were 900 and 1,000 yards, twenty rounds at each, no sighting shots, Remington rifles, to be loaded at the breech only, artificial rest not allowed; highest attainable score, 200 points. The competition resulted as under:

	900 yds.	1,000 yds.	Total.		900 yds.	1,000 yds.	Total.
T. L. Allen	81	78	159	G. L. Morse	65	60	125
T. Lamb	82	77	159	E. H. Raym'nd	54	70	124
L. Weber	81	75	156	C. Sharp	52	59	111
T. S. Dakin	79	59	138	E. H. Sanford	51	56	107
C. E. Blyd'n'gh	78	57	135	H. Fisher	25	49	74
H. S. Jewell	62	67	129	O. Washburn 62 retired.			

Lamb made the same aggregate number of points as Allen; but, as the latter beat him by one point on the longer range, the victory was awarded to Allen. The prize must be won thrice, not necessarily consecutively, by the same person before becoming the personal property of a competitor.

THE RIFLE AT THE HUB.—About thirty members of the Massachusetts Rifle Association repaired to the Walnut-hill Range, near Boston, on April 12. The special events of the day, which was opened with bull's-eye shooting at 200 and 500 yards, were prize competitions at these distances, ten rounds each, any rifle within the rules, entrance $1.50. The first was for ten prizes, made up proportionally of sixty per cent. of the entrance fees, 200 yards, and the scores were: S. C. Noyes, 41; J. Borden, 40; E. B. Souther, J. H. Frost, G. L. Winship, L. W. Farrer, 39 each; S. E. King, W. H. Jackson, J. Langdon, 38; J. A. Lowell, W. E. Guerrier, E. F. Hunt, Wm. Poland, 37; J. B. Osborne, E. W. Law, N. W. Arnold, 36; J. Wemyss, 35. The second match was at 500 yards, the award of prizes to be governed by the greatest number of shots inside the inner bull's-eye. Winners: W. H. Jackson, 52; C. C. Hibbard, J. A. Lowell, 51; J. Wemyss Jr., 50; A. H. Hibbard, 48.

THE LAWRENCE (MASS.) RIFLE CLUB commenced operations for the year on their range April 12. The possible count was 50, and the best shooting was done by R. F. Sargent, 47; A. W. Howland, C. L. Austin and O. M. Jewett, 46 each; B. F. Chadbourne, 45; L. Saunders, 44; J. W. Frost, 43.

J. S. CONLIN opened his new shooting gallery, at 1,222 Broadway, on Thursday evening, April 12.

PEDESTRIANISM.

O'LEARY AND WESTON.

Mail advices from England, dated April 5, contain particulars of the first two days' walking by D. O'Leary and E. P. Weston in their late six days' contest in London, but the great pressure upon our space this week compels us to take but little therefrom. O'Leary started one minute after his antagonist, having arrived late; but two hours later he had a lead of over a mile, and he completed fifty miles in 9h. 11m. 22s. Short stoppages by O'Leary enabled Weston to get upon even terms, and during the afternoon the men led alternately, Weston finishing his one hundred miles first in 20h. 6m. 10s., being 18m. 51s. ahead, and keeping ahead until the expiration of the twenty-four hours, in which time he covered exactly 116 miles 812½ yards—better than he ever before did. O'Leary, after a rest of nearly an hour and a half, started again at seven minutes before one o'clock A. M. on the second day, was well ahead when Weston reappeared, at 2h. 50m. 40s A. M., and increased his lead throughout the day, beating record-time mile after mile, and finishing his 200th mile, over seventeen miles ahead, in 45h. 21m. 33s.—more than an hour better than the previous fastest. At the end of forty-eight hours the score stood: O'Leary, 208 miles; Weston, 194 miles 729 yards. Each man walked upon a separate track, composed of loam, coated with sawdust, the laying-out of which was entrusted to a surveyor, the outer one being exactly six laps and a half, and the inner one seven to the mile. On the judges' stand were placed telegraph-boards to signal the laps, and also the miles and mile-time as recorded by the lap-keepers, under the supervision of the judges. The selection of the judges was left in the hands of the editor of *The Sporting Life*, and the following gentlemen were appointed: J. G. Chambers (*Land and Water*), A. G. Payne (*Standard*) J. Watson, and C. Conquest and Geo. W. Atkinson (*Sporting Life*).

A FAST RACE IN AUSTRALIA.—On Jan. 30 a race of 150 yards, for £100 a side, took place at the Maitland Track, Australia, between Fred S. Davies (said to be from America) and Robert F. Watson, a native of Londonderry, Ireland. On Nov. 8 of last year Davies was beaten by Frank Hewitt in a 100-yards race for £200 quite easily, and on this occasion he was trained by Hewitt. A local journal says: "Both men appeared in splendid form, the American particularly, but, if anything, a little overtrained. There was some difficulty in getting them started on their journey; but after several attempts they were dispatched, Watson getting a yard the best of the start, and for the first forty yards he led by a foot; but before fifty yards were covered the American was beside him, and at the end of the next ten was leading. At about eighty yards from the start they again changed places; but only for a moment, for Davies again forced himself to the front. Watson, however, ten yards from home, put on a grand spurt, and won a fine race by barely nine inches. Time, 14 6-10sec."

EDWARD DYER AND JOHN McGARY, pedestrians of local repute, had a spin of one hundred yards April 14 near Frankford, Philadelphia. Over one thousand spectators witnessed the race, which was for $50 a side. After one false start they got off well together, and a rattling race ensued, Dyer finally landing himself winner by about two and a half yards; time, 11½sec. The winner, who was in admirable trim, was attended by Bill Adsetts.

W. HOWES is reported to have walked 21 miles in 2h. 57m. 57 4-5s. in an attempt to do the distance in three hours at Agricultural Hall, London, March 31; but, owing to the manner in which the affair was managed, doubts are entertained of the correctness of the timing.

E. C. HOLSKE AND WM. LEONARDSON walked a three-mile match at Fleetwood Park, Morrisania, N. Y., April 15. The latter, who had a start of half a mile, won by a minute in 27m. 57sec. J. F. Luther, referee.

W. PERKINS' ATTEMPT to walk 31 miles in three hours at London, Eng., on Good Friday, resulted in failure, he stopping after doing fifteen miles in 2h. 3m. 37s.

THERE ARE LETTERS in care of this office for John Goulding and D. J. McColl.

LIGHT-WEIGHT WRESTLING.—The match some time ago entered into by Frank Robinson of Lawrence, Mass., and Harry Howard of Glen Cove, L. I., and which was announced as for $250 a side, took place at the former place April 12. The conditions were to wrestle for one fall in Lancashire (catch-as-catch-can) style, one in Græco-Roman, and, in case each contestant was credited with a fall, the choice of style for deciding fall to be tossed for. A resort to flipping the copper was not rendered necessary, however, as Robinson disposed of Master Harry in 2½min. and 1½min. respectively. Robinson's weight is given as 128lb; Howard's, 135lb.

AMUSEMENTS.

NOTICE TO PROFESSIONALS AND TRANSIENT PEOPLE. Good rooms and board at low rates at the HOUSE OF LORDS, corner of Houston and Crosby streets. GEO. A. BLACK, Proprietor. 3-4t*

POWERS' NATIONAL MUSEUM, late of Washington, D. C. $10,000 challenge that John H. and Mary Powers, whose combined weight is 1,440¾lb, are the heaviest people on earth. Now on exhibition at 206 Chatham street, New York, together with a collection of Darwinian specimens from tropical climes. None of these curiosities were exhibited at the Centennial. John H. Powers, proprietor. 2-4t

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The above hall is situated in the centre of the city; will seat 1,000 persons; is well lighted with gas; with stage, bar and bar-fixtures complete. Is well suited for variety theatre. For information apply to
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JACKSON, MICH.
ENOS HOYT, Proprietor.
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A sample tune, with catalogue of 2,000 pieces. Also how to tune, fret and play the banjo. Sent for FIVE CENTS and stamp. Anyone can play this music at sight, only three characters being used. Address the HALF-DIME BANJO MUSIC CO., P. O. Box 214, Brooklyn, N. Y. 4-1t*

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One MALE LLAMA, the finest in the country; one STRIPED HYENA, monstrous large; two large ADJUTANTS; fine assortment of SNAKES, 8, 10, 12 and 14ft. long; BIRDS; fine lot of playful MONKEYS; two monstrous large East India LEOPARDS; an extra-large South American TAPIR; one pair AXIS DEER, and one East India SUN BEAR. To be had at low prices.
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CHARLES LUBY,
disengaged season 1877-78. Utility, Character and Comic-opera. Address care of HARRY WATKINS,
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667 Washington street, - - - - - Boston, Mass.
G. E. LOTHROP....Manager and Proprietor
W. H. WHITENECT....Business-manager
GEO. KURTZ....Stage-manager
ENGAGEMENTS FOR THE WEEK:
MISS DOLLIE BIDWELL, MISS JENNIE HUGHES,
MISS EMMA HOFFMAN, CHARLES DIAMOND,
DE ALVE SISTERS, BILLY CARTER,
MISS AMY BENNETT, HEALY AND ELLA SAUNDERS,
EVELINE CONSTANTINE, VIRO FARRAND,
ANTOINETTE CORSSI, NELLIE ABBOTT,
WILLIAMS AND MACARTY, C. H. ATKINSON,
MILLIE YOUNG, ADA EASTMAN, GEO. KURTZ,
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ARTISTS OF RECOGNIZED ABILITY DESIRING DATES, APPLY TO
CARLISLE & CAVERLY, Agents,
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Chestnut-street Theatre,
PHILADELPHIA.
WILLIAM E. GEMMILL, J. FREDERICK SCOTT, F. F. MACKAY, ...Managers
A Positive and Brilliant Success.
April 16, second week of the new play, by FRANKLIN FILE, Esq.:
THREE DAYS
with all its magnificent scenery and grand effects.
EXTRACTS FROM PHILADELPHIA NEWSPAPERS.
A positive success was achieved last evening, on the production of the new play THREE DAYS.—RECORD.
The plot has the rare merit of originality.—TIMES.
The piece is one of dramatic force. The dialogue is excellent, while a vein of humor running through it keeps the audience greatly amused. It requires the full strength of the excellent company.—LEDGER.
In hurriedly giving a brief outline of the many incidents of the play, some, perhaps, have been omitted which add to its interest as a whole. It has inherent merit as a lively, entertaining production.—PRESS.
The dialogue is uniformly good. The curtain invariably falls on situations which are effective.—INQUIRER.
The opening is exceedingly good, the plot increases in interest until the third act, where it weakens somewhat, but the denouement is both artistic and highly interesting. Throughout the situations are admirably arrayed.—HERALD.
Its author shows a keen appreciation of true dramatic—or, perhaps, we ought to say theatrical—effect.—TELEGRAPH.
The management achieved another triumph, equal, at least, to any of their former successes. The play has very striking situations. The dialogue is bright and sparkling, and of interest from beginning to end.—CHRONICLE.
It is an amusing affair, with spirited dialogue and effective situations.—STAR.
Every scene was a picture, and some of the effects were novel and singularly beautiful. There are four distinct scenes, and from one of these (a landscape) a transformation is effected by a novel contrivance.—BULLETIN. 4-1t*

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HALE, MAZEPPA, CREAM OF TARTAR.
Now She's King of Lake Sowperior.
NOTICE
TO MY MANY FRIENDS.
J. C. MURPHY, professionally known as TOOTHLESS MURPHY, BONE-SOLOIST AND COMEDIAN, was DIVORCED in Superior Court of Chicago, Ill., April 6, 1877, from his wife Mary E. Murphy, professionally known as MOLLIE DE VOU.
G Whiz--Bi Dogy
Once more I stand erect, once more assume that God like attitude of freedom and a SINGLE MAN.
WHO'S NEXT ?----BANG!
Address J. C. (Toothless) MURPHY, care Wooten's Circus, Nashville, Tenn., till April 30. Will take the road that date.

JOE (Danger) NORTON,
send me one box of your ITALIAN DIALECT. Don't fail. 4-1t*

ROBINSON'S OPERA-HOUSE,
CINCINNATI, O.
B. MACAULEY....Manager
After a successful career of nine years in the management of WOOD'S THEATRE, I have assumed the management of the above Opera-house.
Robinson's is the most elegant and complete Opera-house in Cincinnati or the West, containing over eleven hundred folding-chairs in parquet and balcony, and a spacious and comfortable gallery, and in point of ventilation and means of egress (now a paramount necessity with the public) Robinson's is second to no theatre in this country. To the locality a former objection is fast being removed. The new club-house—Shillito's—and many other of the principal retail houses of the city are in the immediate vicinity, verifying John Robinson's foresight in selecting a locality for his Opera-house which he declared WOULD BE THE BEST IN THE CITY FOR A THEATRE.
The Opera-house and its fashionable surroundings enable me to supply a want long felt in this city—new and standard plays, splendidly acted by a first-class stock company, surrounded by elegant scenery, furniture and appointments, and a brilliant orchestra.
The assurances given me by the citizens, who have always responded to my promises of attraction, justify me in inaugurating an era which I feel assured will be pre-eminently successful.
I shall alternate my company's productions of plays with a few stars of the first rank, who will have the advantage of the entire support of the strongest company ever assembled together in one organization in this city.
I shall also present a limited number of attractive stars in MACAULEY'S THEATRE, LOUISVILLE, KY. COMBINATIONS of the first-class will be received in ROBINSON'S only when STARS are being presented in Louisville. MATINEES will be made an especial feature at Robinson's.
Applications solicited from STAR and COMPANY Artists and Combinations for both cities. 4-2t

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WANTED
WITH
JNO. H. MURRAY'S CIRCUS.
No Heavy Props or Cumbersome Effects.
Address HAGAR & SANDERSON, Olympic Theatre, New York.
ALSO WANTED TO PURCHASE OR RENT—SMALL CANVAS, COMPLETE. 4-1t

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Pupils prepared for the Operatic or Dramatic Stage in the shortest possible time, on very moderate terms, by SIGNOR VALLO,
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31 AND 33 SPRINGFIELD AVENUE,
NEWARK, N. J.
OPEN ALL THE YEAR ROUND.
Sole Proprietor....JACQUES LEVIS
Business and Stage Manager....HARRY FIELDING
First-class talent wanted at all times. No fancy salary paid, but it is sure. Wine-room talent need not apply.
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FIFTEEN SPECIALTY WOMEN,
consisting of Song-and-dance, Serio-comic, Trapeze, and Ballad-singers, who, in addition to their regular line of business, must appear in the ballet. All ladies wishing an engagement for the immediate season, please address M. J. RYAN, 102 Bank street, Cleveland, O., inclosing photograph. Also wish to engage a Leader who can play first-violin and piano. 4-2t*

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GROTESQUE JUGGLER AND EQUILIBRIST,
P. T. Barnum's Circus, New York. 4-1t*

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FOR
COLE'S
CIRCUS AND MENAGERIE.
FEMALE AERIAL GYMNASTS.
Males for La Perche, Bottle Pyramids, Dancing Barrel, Contortion Act, Horizontal Bar, Velocipede-riders, Female Velocipede-riders, and Parlor-skating and Musket-drill. Address until April 25, stating terms,
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ALL ENGAGEMENTS CANCELED
ON NEW ENGLAND CIRCUIT TILL APRIL 23, TO ALLOW MISS
GENEVIEVE ROGERS
STILL ANOTHER WEEK AT MISS FANNY MARSH'S THEATRE, PORTLAND, where her engagement has proved thus far the MOST SUCCESSFUL OF THE SEASON. May 14 and 21 open, to close Miss Rogers' present tour. Address FRANK E. AIKEN, as per route in dramatic papers. 4-1t*

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Will shortly arrive in America a mere speck of humanity, the Australian
TOM THUMB,
twenty-six years old, Comedian, Singer and Dancer. The smallest well-formed man in the world; handsome in person; has a voice as any full-grown man. He is a pocket-edition of Lord Dundreary. For engagements to travel, etc., address A. ARMSTRONG,
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a First-class Comedian, who is a good vocalist; also gentleman and lady in musical sketches, who can perform on different musical instruments; a good Banjoist and a Clarionet-player. Artists with some specialties can secure good situations for a season of eight or twelve weeks by addressing E. S. WASHBURN, Proprietor of Washburn's Last Sensation, Herkimer, N. Y. 4-1t

WANTED IMMEDIATELY,
A GOOD SINGLE
SONG-AND-DANCE MAN.
One that can do a Clog or some other good specialty. Answer Kalamazoo, Mich., April 25, South Bend, Ind., 26, Logansport 30, Fort Wayne May 1, Richmond 9. Address HAPPY CAL WAGNER,
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UNDER THE MANAGEMENT OF
MR. SAMUEL COLVILLE,
will appear as follows: Haverly's Theatre, Chicago, Ill., April 16-28; Academy of Music, Minneapolis, Minn., April 30, May 1 and 2; Opera-house, St. Paul, Minn., May 3, 4 and 5, May 7 and 16, inclusive; open for nightly certainties, approaching Baltimore, Grand Opera-house, May 17, 18 and 19; National Theatre, Washington, May 21-26; May 28, one week open, approaching Boston, Mass.; Boston Museum, Boston, Mass., June 4-July 2, closing a most successful season of forty weeks. Address, to meet dates as above, or permanently 94 Fourth avenue, New York City. 4-2t

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ST. LOUIS,
APRIL 10, 1877.
I WISH TO NOTIFY ALL PERSONS CONCERNED THAT I HAVE
RENTED
MY
THEATRE COMIQUE
IN THIS CITY, TO
MR. HARRY C. NOXON
my treasurer (whom all artists that have played here favorably know), for a SUMMER SEASON,
COMMENCING SUNDAY, MAY 13, 1877.
ALL PARTIES desiring engagements from that date will address him.
THE FALL AND WINTER SEASON OF 1877 AND '78, UNDER MY MANAGEMENT, COMMENCES SATURDAY, SEPTEMBER 15, 1877.
4-1t* W. C. MITCHELL, Proprietor Theatre Comique.

AFRICAN SIX
OR SAWYER'S ALABAMA MINSTRELS,
will close their four weeks' engagement at Hill's Variety Theatre April 20. This troupe of six negroes is arranged for varieties, and has proven to be an immense success. Try the funny six. For dates address
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Just completed, the stock scenery and fresco of the Academy of Music, Scranton, Pa. In every respect a first-class Opera-house. Parties contemplating the erection of a place of amusement will do well to inspect the architectural construction and finish of this building.
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"BLUE GLASS," Sam Devere's; "My Jersey Queen," Song-and-dance; "Don't Make a Noise," "My Wife is Awfully Stout," "Dutch Boarding-house," "I'm Poor, but a Gentleman Still," "Skating on One in the Gutter," "German Fifth," "Dwendy-seven Cents," "Elopement," "Pretty Peggy," Song-and-dance; "Behind the Scenes," "Maginnis Guards." Sent post-paid, price 35c. each, or any four songs for $1. LOUIS P. GOULLAUD, 86 Tremont street, Boston. 3-2t

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PEARL STREET, BET. BROADWAY AND EAST, COUNCIL BLUFFS, IA. Just completed. Lighted with gas. WILL SEAT 800. Full scenery, drop-curtain. Stage and dressing-rooms carpeted. Good ticket-office. For engagements address J. N. SNOW. 2-3t*

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HERE I AM AGAIN!
NOT ENGAGED YET! NOT ENGAGED YET!
MARTINHO LOWANDE,
THE BRAZILIAN. For the last time, positively. 4-1t

COMIQUE,
WILLIAMSBURG.
THOS. THEALL AND JAS. E. CARTON, Managers.
ONLY ESTABLISHED THEATRE IN WILLIAMSBURG.
Address all communications as above. 4-1t*

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SHOW-PAINTER,
321 COURT STREET, BROOKLYN. 4-1t*
Take Court-street cars at Fulton Ferry; they pass the door.

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MYTHOLOGICAL, HISTORICAL
AND
SCRIPTURAL TABLEAUX
AND LIVING PICTURES,
comprising 10 ladies and 2 men, are under my exclusive management, and the above tableaux are the genuine MORGAN PICTURES. I can refer to Chas. Welsh, Theatre Comique, Detroit; Col. Paul Edwards, Theatre Comique, Toledo; Simon Macarthy, Indianapolis and Louisville; also to B. Macauley, Wood's Theatre, Cincinnati, as to the truth of the above assertion.
OPEN AT TRIMBLE'S VARIETIES, PITTSBURG, four weeks; Shelby's Adelphi, Buffalo, to follow.
All managers desiring to negotiate will please address
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GEORGE S. KNIGHT
AND
WORRELL SISTERS
will star during season of 1877-8 in a new play by FRED. MARSDEN, entitled
Otto, or a Game of Chance.
Managers having open dates please address
FRED MARSDEN,
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Do You Love Me, Little Sadie?
"Little Bright Eyes," "Little Bessie," "When the Leaves Turn Red and Fall," "Whispering in the Twilight," 35cts. each, and all fine first-part songs.
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CORNER THIRTEENTH AND VINE STREETS,
CINCINNATI.
HUBERT HEUCK.......... Proprietor
JAMES DOUGLAS........... Manager
All artists engaged at this establishment will please notice that ALL ENGAGEMENTS ON AND AFTER MAY 7 ARE HEREBY CANCELED. We expected to play until May 23; but we will be compelled to pull down the old theatre on said date—May 7—to make room for the new one, which is in course of erection on the same site, and will be known as
HEUCK'S
NEW OPERA-HOUSE,
which will be opened to the public
SATURDAY, MAY 26, 1877.
THE VERY CREAM OF TALENT, Sensation Stars—Dramatic, Variety, Operatic, etc.—are requested to apply for Summer dates. All letters addressed to
4-1t* JAMES DOUGLAS, Manager.

MANAGERS, BEWARE OF
GEORGE R. SALISBURY,
the man who in making contracts stands in with the other parties, giving orders on me for money in excess of contract. This, when caught at, he acknowledged to me in presence of a witness.
The fact that on our settlement, April 14, after allowing an enormous bill of expenses, he was still indebted to me $28.72, shows that he had no cause to borrow a dollar.
This is the reason I closed my company. I did not dare to follow the lead of such a man, not knowing to what extent he had run me in debt.
All parties having legitimate claims against me will forward the same in care of CLIPPER office, when they will be attended to. But no claim for bar-bills or money advanced will be recognized.
I shall again take the road, when I intend playing over the same circuit. Respectfully,
E. G. COTTON,
Business-manager Broadway Combination.
The above account, to my own personal knowledge, is true [4-1t*] WM. J. FLEMING.

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A COMPLETE
TRAVELING SIDESHOW,
known as DANTE'S DREAM OF HELL, with all modern improvements, in first-class cage, and new dark canvas, 30x80. Can be seen on exhibition at 123 Bowery for a few days. Apply to GEO. B. BUNNELL,
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THE BEST COMPANY EVER ORGANIZED.
MR. PASTOR takes pleasure in stating that THIS COMPANY for the
TRAVELING SEASON OF 1877
will far surpass any organization heretofore under his management. The artists engaged are those who have during the present season made
THE HITS IN NEW YORK.
Having an opportunity of selecting the very best in the Profession, with months of careful preparation, he points with pride to the
SPLENDID ARRAY OF ARTISTS
that will accompany him on his Summer tour. A glance at the names will convince all of the truth of this statement.

GUS WILLIAMS,
The Great Teutonic Comedian, German Vocalist, and Master Punster.
HARRY KERNELL,
AND
JOHN KERNELL,
The Leading Irish Comedians of the United States.
WATSON AND ELLIS,
The Great German Team.
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The Great Musical Phenomenons, Comic Dancers and Comedians.
JEPPE DELANO,
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Society Sketch Artists.

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The Most Famous Song-and-dance Artists in America.
THE AUSTIN BROTHERS,
The Great Western SHARPSHOOTERS, who perform the most wonderful shots with a rifle ever accomplished.
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The Artistic Representatives of Old Southern Darkies.
FRANK BENNETT,
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The Most Versatile Protean Artists in the Profession.
MISS CLARA MOORE,
The Great Characteristic and Descriptive Vocalist.
FRANK GIRARD,
The Versatile Artist.

MR. H. T. DYRING, Leader of Orchestra.
TONY PASTOR,
N. D. ROBERTS, Business Manager. Proprietor.
TONY PASTOR'S NEW THEATRE
WILL REMAIN OPEN DURING THE SUMMER.

SUCCESS GREATER THAN EVER
THE JUSTLY CELEBRATED AND WORLD-FAMED
MADAME RENTZ'S
GREAT, ORIGINAL, AND ONLY LEGITIMATE
FEMALE MINSTRELS,
THE LEADING NOVELTY OF AMERICA,
Now returning East after a BRILLIANT TOUR OF EIGHT MONTHS of the principal Western and Southern cities.
EVERYWHERE GREETED WITH CROWDED AND DELIGHTED AUDIENCES.
OUR NIGHTLY RECEIPTS THIS SEASON DOUBLE THOSE OF ANY OTHER TRAVELING ENTERTAINMENT.
The present successful tour WILL TERMINATE JULY 4, and during July and August the Company will be REORGANIZED UPON A SCALE OF WONDERS SURPASSING EVERY FORMER EFFORT.
LADY ARTISTS
in all branches of the profession, WHO ARE ATTRACTIVE AND HAVE FIRST-CLASS SPECIALTIES, DESIRING ENGAGEMENTS for the coming season, commencing
MONDAY, AUGUST 27, 1877,
will write at once. LADIES FOR PRINCIPAL BURLESQUE, that sing and dance, also required, but MUST BE FIRST-CLASS. Address all communications to
M. B. LEAVITT, Sole Proprietor and Manager,
4-1t CARE OF CLIPPER OFFICE, NEW YORK CITY.

IMPORTANT NOTICE.
HENRY A. THOMAS,
THE WELL-KNOWN
ARTISTIC LITHOGRAPHER,
WILL REMOVE FROM 29 WARREN STREET TO
NO. 685 BROADWAY,
ABOVE 17TH STREET, WEST SIDE,
ON OR BEFORE MAY 1, 1877.
The undersigned would take this opportunity of thanking his numerous patrons connected with the Amusement Profession for their past favors, and to respectfully solicit a continuance of the same at his new quarters, where he will be surrounded with increased facilities for the proper execution of the Lithographic Art in all its branches at PRICES TO SUIT THE TIMES. All orders will receive his personal attention, and entire satisfaction will be guaranteed.
He takes great pleasure in announcing that he has arranged with
MR. J. E. JACKSON,
late of Jackson's Printing-house, Philadelphia, to assume the business management, whose time and energies will be devoted to this department, while his own will be directly and zealously applied to the Art Department. The establishment will be known as
THOMAS' LITHOGRAPHIC STUDIO,
and will have no connection with any other in the city, Mr. Jackson being the only authorized agent to solicit orders for the same.
We shall be pleased to have our professional friends and former patrons, both ladies and gentlemen, give us an early call, and examine our samples before going elsewhere, as we are confident they will find it greatly to their advantage to do so.
PORTRAITS AND SCENES FROM PLAYS A SPECIALTY.
All communications may be sent to No. 865 BROADWAY on and after April 19.
HENRY A. THOMAS.
NEW YORK, April 14, 1877. 4-3t

IMMENSE SUCCESS OF
WORDEN AND MACK
AT TONY PASTOR'S NEW THEATRE,
BROADWAY, NEW YORK.
TIME FILLED UP TILL NEXT FALL. A LIST OF SOME OF OUR ACTS:
LITTLE RUBY, SKELETON TWINS, SABLE ARISTOCRATS,
AMONG DE COTTON BELLES, JOCKEY CLUB BOUQUET, BEHOLD DE LIGHT,
SATURDAY PARADE, MOAN AWAY, LITTLE CHILDREN, GALLUS MOKES,
BLUE-EYED KATIE GRAY.
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BILLY BARRY'S GREAT COMPANY.
BILLY BARRY AND ED. POWER. . . . . . Proprietors
WILL COMMENCE ITS FIRST ANNUAL TOUR AT
TONY PASTOR'S THEATRE,
585 BROADWAY, MONDAY, MAY 7.
LOOK AT THE COMPANY.
PAT ROONEY, KITTY O'NEIL,
QUILTER AND GOLDRICH, MRS. WHITTINGHAM AND
EDWIN FRENCH, MASTER NEWMAN,
LILLIE HALL, REYNOLDS AND WALLING,
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E. D. GOODING, AND BILLY BARRY.
Full orchestra and brass band. All letters addressed to
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DETROIT, MICH.
H. A. FOSTER....PROPRIETOR | FRED McAVOY....MANAGER
This beautiful hall will be opened as a first-class vaudeville theatre on or about the 23d of April. Specialty artists in all branches wanted for the opening. Artists of ability can always have a date. Address as above. 4-1t

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ALL KINDS.
Address Gallatin, Tenn., up to April 25.
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A BROWN-STONE TOMB.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NICHOLAS NILES.

In a famous square my lady dwells,
In a stately house with massive steps,
And parlors rich with brocatels,
And plushes rare and crimson reps.
The curtains are yellow with age, and of lace;
Exotic plants in the windows bloom—
Ah, never another such marvelous place
Was reared by man to serve as a tomb.

A tomb, did I say, in that famous square!
The words sound harsh to the ear, I own,
For the house is grand and stately and fair, [stone.
And corniced and capped with the brownest of

And yet I have heard—mere gossip, perhaps—
But still I have heard, and so I aver,
That this same house, with its cornice and caps,
Is only a gorgeous sepulchre,

And ever by day and ever by night
Ghosts flit in and out of the rooms,
Silent and gaunt, and as horribly white
As the spectral shapes in graveyard tombs.

Honor is one of these ghosts, and he walks
To and fro with noiseless tread;
And Peace is another, who brazenly stalks
Into the house where Peace is dead.

And, following after these three, glides
A third—the direst ghost of the three—
For lo! 'tis Happiness who strides
Where Happiness has ceased to be!

These spectres only my lady sees,
And, seeing, she shudders and turns aside,
For they mock her show of splendid ease,
And sicken her soul of its stilted pride.

For long ago—so the story runs—
My lady was only a country maid,
Whose cheeks were kissed by the Summer's suns,
Whose hands to labor were unafraid.

And fresh as the early rose's bloom
Was the color that lingered upon her face;
Ah! then she had never dreamed of a tomb,
With velvet carpets and curtains of lace.

But she sold herself and her heart for gold
For brocatels and plushes rare;
Happiness, honor and peace she sold
For a stately house in that famous square.

So I do not envy my lady who dwells
In the lordly house where flowers bloom,
For the crimson reps and the brocatels
Are only the trappings that deck a tomb!

A FIGHT FOR FOOTLIGHT FAME.

A First-night in Paris—Rows at Rehearsal and Skirmishes with Mademoiselle Mars.

WRITTEN FOR THE NEW YORK CLIPPER.

CONCLUSION.

During the week preceding the performance the newspapers discussed the drama and excited their readers—the greater part against, a few in favor. The Government organs endeavored to lessen the excitement. All the author's friends and those who desired the triumph of the new art volunteered their services. MM. Louis Boulanger, Theophile Gautier (yet a child in age and already a man in talent), Gerard De Nerval, Vivier, Ernest De Saxe-Coburg (natural son of the reigning Duke), Achille and Eugene Deveria, Francais, Celestin Nanteuil, Edouard Thierry, Petrus Borel and his two brothers, Achille Roche (who would have become a celebrated painter if he had not been drowned in the Tiber) were among the first to offer. They beat the roll in literature, in music, in the studios of painters, sculptors, and architects. They came back with the lists of names they had recruited, and asked each one to lead his tribe to battle.

M. Victor Hugo bought several quires of red paper, and cut the sheets into small squares, upon which, with a stamp, he printed the Spanish word which signifies *fire*: FIERRO. He distributed these squares among the chiefs of tribes. The theatre gave up to them the orchestra of the musicians, the second gallery and the parterre, less fifty places.

In order to combine their strategic plan and to well assume their order of battle, the young men demanded the privilege of admission in advance of the public. This was granted, on condition that they would all get in before the forming of line at the ticket-office. They were given until three o'clock. This would have been well enough if they had been permitted to enter, as did the claquers, through the little door in the dark passage. But the management, apparently not caring to conceal them, assigned to them the door opening from the Rue Valois. In their anxiety not to be too late, the young battalion arrived too early; the door was not open, and for one hour the innumerable passers-by on the Rue Richelieu beheld accumulating a band of wild, fantastic beings, bearded, long-haired, dressed in all manner of styles except in the fashion—some in peajackets, others in Spanish cloaks, vests *a la* Robespierre, tunics *a la* Henri III, wearing all the centuries and every clime upon their heads and shoulders, at midday in the streets of Paris. The good citizens stopped and gazed, wondering and indignant. M. Theophile Gautier offended the public eyes by a scarlet satin waistcoat, and his flowing hair descending half-way down his back. Still the door remained closed. The tribes blocked the thoroughfare, which to them was a matter of indifference; but there was one thing that taxed their patience. The champions of classic art could not tranquilly look upon those hordes of barbarians about to invade their temple: they gathered the filth and sweeping of the theatre, and from the windows and balconies threw them upon the besiegers. M. De Balzac received his share in the shape of a decayed cabbage. The first impulse was to get angry; that was, perhaps, what the champions of classic art desired. The tumult would have brought the police, who would have arrested the disturbers of the peace, and of course the disturbers of the peace would have been not those who pelted, but those who were being pelted. The young men knew that the slightest pretext would be sufficient, and they remained quiet.

At three o'clock the door was opened, and it was closed after they had entered. In the auditorium, all by themselves, they organized. Their places having been designated, it was yet only half-past three o'clock. What to do until seven? They chatted, they sang, but soon got tired of that. Fortunately, they had come too early to have dined, and had brought a good supply of Bologna sausages, ham, bread, etc. And so they dined then and there, the benches serving for tables and handkerchiefs for napkins. As they had nothing else to do, they prolonged the repast, and they were still eating when the doors were opened to the public. At sight of this restaurant, the occupants of the boxes asked themselves if they were dreaming. At the same time their sense of smell was offended by the garlic in the sausages. But worse than that, among so many men there were necessarily some who had experienced other cravings than those of the stomach. They had sought in what part of the house of Moliere they might void the superfluity of drink. The attendants, however, had not yet arrived, and there was no one to open for them. They endeavored to reach the stage, but the curtain was down, the doors or communications were closed, and the rule of "no admittance" was strictly enforced. Shut up as they were for hours, many of them were not to be denied, and had gone quietly into the darkest corner. But that darkest corner was all at once, when the doors were opened to the public, flooded with a blaze of light. On that occasion the most elegant ladies had secured seats even in the uppermost gallery. Imagine the scandal occasioned by that humidity through which dragged robes of silk and satin slippers. When M. Victor Hugo arrived at the theatre, he found the employes smiling and the royal Commissaire exceedingly flurried.

"Why, what is the matter?" he asked.

"The matter is that your play is dead, and that it is your friends who have killed it."

M. Hugo, when informed of the incident, said that it was not the fault of his friends, but of those who had shut them up for four hours. At least, Mademoiselle Mars would know nothing of it. The Baron Taylor would be careful to enjoin that the thing be concealed from her. The author went into her box.

"Well," said she with her first word, "you have nice friends! You know what they have done?"

M. Taylor's injunction had not prevented the enemies of the play from telling her the whole story. She was furious.

"I have played before many audiences," said she, "but I shall owe it to you that I must play before this one."

M. Hugo repeated to the actress what he had said to the royal Commissaire, and went behind the scenes. Actors, supernumeraries, machinists, all had passed from coldness to hostility—all except M. Joanny, who came to him, splendid in his costume of Don Ruy Gomez, and said:

"Be of good cheer! As for me, I never felt so much in the vein."

M. Hugo looked through the hole in the curtain. From pit to dome the auditorium was resplendent with silks, jewels, flowers, and bare shoulders. Amid this blaze two dark masses in the second gallery and parterre swayed with wagging beards and shaggy manes.

The three taps were struck. The author saw the curtain rise with that oppression of the heart which one experiences who delivers to the unknown his thought, and perhaps his future. The short scene between Don Carlos and Josefa went smoothly. Then entered Dona Sol.

The young men, not well posted in theatrical customs, and, besides, not being enthusiasts in regard to Mademoiselle Mars, neglected giving her the reception to which she was accustomed, and her admirers among the audience, vexed with her for having consented to appear in drama, failed to repair the negligence. This unfamiliar silence somewhat disconcerted her. M. Firmin, who was too old to play Hernani, but who was still full of energy and ardor, spoke well the lines:

"O insensate old man! with head bow'd down,
To end his journey.
Old man, go give thy measure for a grave!"

In the orchestra, the parterre and the second gallery, there was clapping of hands, but without echo in the rest of the house. In the second act, at the dialogue between Don Carlos and Hernani:

"My man,
Henceforth I hold you rebel, under ban,
A traitor to the empire."
"Be it so:
The world elsewhere is mine, to be your foe;
There are asylums where you own no slave."
"And when the world is mine?"
"—— Then mine the grave."

Many of those in the boxes joined in the applause. As one scene followed another without opposition, the actors lost their stiffness. After the second act they smiled at the author, and some of them admired the piece in good faith.

But the real danger was yet to come; the redoubtable scene was that of the portraits, predesignated for laughter by the burlesque at the Vaudeville. The third act commenced well. The lines of Don Ruy Gomez to Donna Sol; "When a young shepherd passes by," etc., spoken by M. Joanny with melancholy pride, affected the women, and some of them applauded. M. Ernest De Saxe-Coburg cried out: "*Vive les femmes!*" M. Joanny possessed a kind of lofty simplicity and familiar mobility that suited the character wonderfully well. He grandly tackled the file of portraits, and was followed by the attentive audience so far as the sixth, but at that there were symptoms of resistance and a commencement of murmuring. Two more, and they would have hissed. The line "I pass these by, and better ones!" saved all. The last portrait was hailed with acclamations, which redoubled when Don Ruy prefers to yield his life and his betrothed rather than his guest, whom he knows to be his rival. Thenceforward there was no one behind the scenes who had ever doubted as to the success of the play. That success was decided by the soliloquy of Charles V in the fourth act. That immense soliloquy, interrupted at almost every line by bravos, was finished in an explosion of interminable salvos.

The applause was still going on, when the author was informed that someone was asking for him. He went, and saw a little man with a round belly and an open countenance.

"My name is Mame," said the little man. "I am the partner of M. Boudoin the publisher. But this is no place in which to converse. Will you stop outside for a minute?"

When they were in the street:

"This is the matter," said he. "We were in the theatre, M. Boudoin and I, and we wish to publish 'Hernani.' Will you sell it to us?"

"How much?"

"Six thousand francs."

"We will talk about it after the performance."

"Excuse me," insisted the bookseller, "but I prefer to close the bargain at once."

"Why so? You do not know what you are buying. The success may diminish."

"Yes; but it may increase. At the second act, I thought of offering you two thousand francs; at the third, four thousand; I offer you six thousand at the fourth; after the fifth, I would be afraid of offering you ten thousand."

"Very well, so be it," said M. Hugo, laughing. "Since you are so much afraid of my play, you shall have it. Come to my house to-morrow morning, and we will sign."

"If it is all the same to you, I would rather sign now. I have the six thousand francs about me."

"I am willing; but how? We are in the street."

"Here is a bureau de tabac."

The publisher and the author went in together; the former bought a sheet of stamped paper, asked for pen and ink; the contract was written and signed on the counter, and M. Victor Hugo received the money, which was quite acceptable, as he had not more than fifty francs in his possession.

Returning to the theatre, he perceived, through the respectful attitude of the performers towards him, that the success had not abated. Messrs. Joanny, Michelot, and Firmin were delighted; their roles had divided the triumph. In the first four acts Dona Sol's part is not prominent. M. Hugo deemed it proper to call upon Mademoiselle Mars in her dressing-room.

He found her in a bad humor. At first she pretended not to see him. She continued to quarrel with the dressing-woman:

"Why, what ails you to-night? I shall never be ready. My powder, I tell you! It is an hour since I asked you for it; but, then, my room is always full of idlers! One knows not what one is about with all these visits! Ah! are you there, Monsieur Hugo?"

And, while powdering her bosom, she continued:

"But do you know this play of yours is doing well! At least, for you and those gentlemen."

"We come now to your act, madame."

"Yes. I commence when the play ends. I say, your fine friends in the audience, I have not fatigued them much. Are you aware that this is the first time that I have not been applauded at my entrance?"

"But you will be upon your recall!"

"Well, well," said she with the air of a resigned victim, "when I accepted such a role I ought to have expected such treatment."

When she made her appearance in her raiment of white satin, a crown of white roses above her brow, her teeth of dazzling white, her form the form of a girl of seventeen, she produced a charming effect of youth and beauty. The set was charming; the terrace where the maskers thronged, the illuminated palace, the gardens in which fountains dreamily played, the movement of the festival, the music of the dance, and afterwards the silence when the bride and bridegroom stood there alone, all has favorably disposed the audience; and, when mademoiselle spoke the words of tenderness so well suited to her musical voice, she had no cause to find fault with the audience or to envy "those gentlemen."

The whole fifth act justified the precipitation of the publisher Mame. When M. Joanny took off the mask in which he had assisted at the nuptials, the spectral face that he exhibited produced an impression of terror; there was thrown upon the scene a sepulchral rigidity that chilled the blood. Mademoiselle Mars contended with him for Hernani's life with an energy that seemed to surpass even her extraordinary powers. She was splendid in violence when threatening Don Ruy:

"More safe the tigress to confront 'twould be,
And snatch her young, than tear my love from me.
Dost see this poignard? Do my eyes reveal
A menace, rash old man? Then fear this steel.
Beware, Don Ruy! I am of thy kin, my uncle!"

The denouement was an ecstacy; a rain of bouquets fell at the feet of Mademoiselle Mars; the author's name was received with acclamation in the boxes; only five or six remained silent; no hostile voice was heard.

M. Victor Hugo went to present to the great actress the compliments she so well deserved. Her dressing-room was crowded, but this time she did not complain. She was in high spirits, her role was superb, the drama was a chef d'œuvre.

"Well!" said she, "are you not going to kiss your Dona Sol?" And Dona Sol presented to the author the cheek of Mademoiselle Mars. M. Hugo was waited for at the stage-door by a troop of friends, who wished to escort him home. At his residence he found his parlors crowded. The Rue Notre Dame des Champs was astonished at being so noisy at one o'clock in the morning. M. Achille Deveria said that he would not go to sleep on such a night, and he went to make a drawing of the last scene.

The next day, on awakening, M. Victor Hugo received this letter:

"I witnessed, monsieur, the first representation of 'Hernani.' You are aware of my admiration for you. My vanity attaches itself to your lyre—you know why. I am going, monsieur, and you are coming. I recommend myself to the remembrance of your muse. A pious glory should pray for the dead.

"CHATEAUBRIAND."

BIRDS AND STEAM-ENGINES.—In a German engineering journal a writer discusses the behavior of different animals and birds toward the steam-engine and steam-works generally. He notices the boldness, and, at the same time, dexterity with which dogs will run about amid the wheels of a departing train without suffering the least injury, whilst hosts of workmen annually lose their lives. On the other hand, the ox, "a proverbially stupid animal," continues standing composedly on the rails, having no idea of the danger which threatens him, and is run over. But birds, strange to say, have a peculiar delight in the steam-engine. It has often happened that larks have built their nests and reared their young under the switches of a much-traveled railway, while in engine-houses the swallow is a frequent guest. In a certain mill where a noisy 300-horse power engine is thumping and bumping night and day, two pairs of swallows have built their nests for years, and rear their young regularly. The writer mentions an instance of almost incredible trustfulness on the part of swallows, a pair of which early last year built in the paddle-boxes of a Danubian steamer, and regularly made the journeys from Pesth to Semlin.

TO CORRESPONDENTS.—The following will show the necessity of addressing all communications plainly. The postmaster at Glasgow, Scotland, is said to have mentioned, the other day, that he had received a letter addressed "Robert Burns, poet, Heaven." The sorter who sorted it did not know such a place, and sent it to the letter-carrier's office. There the place was also unknown, and the letter was condemned as "insufficiently addressed." According to the latest advices, the officials have found where the place is, and have now only to settle how to get the letter there.

FORGET-ME-NOT.—A gentleman called last week at a large stationer's to order some note-paper with a heading. On being shown various designs, monograms, etc.: "No," he said; "I want something simpler—just a flower, such as a forget-me-not." "But, sir, that would surely be more suitable for a young lady." "I know what I want," was the prompt reply; "I'm a tailor, and—the paper is for my customers."

MULTIPLICATION.—Mrs. Jones had a numerous offspring, to which she is in the habit of adding a new specimen regularly every year. Among the number is a little boy who has just returned from boarding school for a few days. On the evening after his arrival a newly-engaged servant inquired of the schoolboy how many brothers and sisters he had. "I don't know," replied the child; "I came home this morning."

"ISN'T THERE AN AWFULLY STRONG SMELL of pigs in the air?" asked Smith of Jones. "Yes," replied Jones; "that's because the wind is from the sow-west."

SHAKESPEARE'S CHAIR was recently sold at auction in England for $225. A good copy of the old folio edition of the plays of 1623 sold at the same time for $805.

Up in the Stirrups.

Exercise with the Indian Clubs.

The Giant's Stride.

PHYSICAL CULTURE FOR FEMALES.

Our artist this week presents sketches illustrative of additional appliances for improving the physique of "the wives and mothers of the future." For developing the muscles of the body, and keeping its organism in a healthy vigorous state, there is probably no exercise better than that to be obtained from judicious use of the Indian clubs, which are especially adapted for home service. The great variety of graceful movements capable of being executed with them, and the ease with which proficiency may be acquired by following the simple rules laid down for the guidance of the learner, have rendered this a popular source of beneficial recreation. The uses of "the stirrups" and the "giant's stride" are apparent from a glance at the illustrations—the former assimilating to the "flying rings" forming an important part of the paraphernalia of every well-appointed gymnasium, the covered iron or wooden stirrups, which are attached to ropes hanging from staples driven into the beam above, being firmly grasped by the performer, who by swinging in various positions brings into active play all the muscles. The "stride" is performed on a swinging ladder, suspended perpendicularly from the ceiling, the performer ascending by the rungs hand over hand, the full weight of the body being thrown upon either arm alternately, and the lower limbs being allowed to hang listlessly. It is the duty of parents to see that, while the mind of their children is being moulded and cultivated, due attention be paid to judicious training of the body; that they may be better fitted to wage the battle of life. Heads of families who strive to maintain a proper equipoise between the mental and physical education of those growing up around them, afford thereby evidence that they entertain a true appreciation of the great responsibility resting upon them; and they will be spared the painful spectacle of much of the sickness and death which result from a disregard of the laws of nature and common sense. In these days, when the means for rejuvenating and strengthening the body weakened through lack of healthful exercise are at the command of all, there is little excuse for the pale, sickly-looking faces so often met with among the youth of both sexes.

SPEAK GENTLY TO HER.

WRITTEN FOR THE NEW YORK CLIPPER,
BY ED. DILLON.

Speak kindly to your mother, Bob—
The question's nothing but right;
She's reason to know where her boy has been
When he stays out late at night;
Answer her mild and gently, sir—
None of your airs, I say!
Your father's old, but he's hickory,
And your mother's hairs are gray.

But I don't want to quarrel with you, my boy—
Look up, don't hide your face;
So, sit in the chair and listen to me
While I state the facts in the case.
Your mother and I have both grown old—
Haint got much longer to stay—
So sit down and hear with kindness
What the old man's got to say:

One night, about twenty years ago,
As the snow fell thick and fast,
And the wind whistled 'round the L of the house
In a chilling November blast,
The women-folks routed me out of my bed—
I suspected the reason why—
And I went over to Parson Jenkins',
Who lived on a place close by.

The parson had been a doctor once,
But had quit giving calomel pills—
The *temporal* could best take care of itself,
So he went for the *spiritual* ills.
He was a useful man in these lowlands then,
With ager up to the brim
For he saw that the people's *hearts* were right,
And their *bodies* also in trim.

I told him he'd better wrap up good,
As the storm he'd have to face,
And he'd better bring his herbs along—
There was something wrong on the place.
* * * * * * *

When he went away next morning
He said you *might* come 'round,
But you were puny, weak and delicate,
And didn't weigh more than a pound.

And for years you were as helpless
As that night when first she bore
Her pale-faced, sickly boy in her arms;
But she loved you all the more.
Well, we thought we'd have to part with you—
That He who gave would take;
But your mother spent sleepless, prayerful nights,
And He didn't for her sake.

So, speak kindly to your mother, Bob—
The question's nothing but right;
She's reason to know where her boy has been
When he stays out late at night.
Answer her mild and gently, boy—
She's still that loving mother—
And when she closes her eyes in death
You'll never have another.

Bayou Sara, La., April 2, 1877.

"THE PITY OF IT."

WRITTEN FOR THE NEW YORK CLIPPER,
BY MRS. E. BURKE COLLINS.

The portrait of a woman. Only a crayon-sketch, revealing the head and shoulders, which arose from a dull, gray, cloudy background, bringing out in bold relief the clear-cut, delicate features. A haughty, handsome face, with repressed fire in the large, dark eyes, and a contemptuous curl to the short, scarlet upper-lip; while over all there seemed to brood a weird sort of fascination, which affected the gazer and forced him to look again.

My friend Landt Arnold, wandering aimlessly about my studio, in turning over a portfolio of sketches had fallen upon it, and a sudden exclamation of surprise from his lips caused me to glance up hastily from the painting on the easel before me.

"Where did you get this picture, Vere?"

Something in the tone of his voice, apart from his usual gay, hearty *insouciance* of manner, surprised me; and I observed that his half-averted face was ashen white, and the hand that held the portfolio shook violently. He dropped the sketch, however, and turned to me with a merry jest; so I dismissed the impression that had crossed my mind, and laid down my pencil.

"I see that you are interested in that portrait, Landt," I remarked. "Well, there's a sad story connected with it. I think it will interest you, for it is something in your line—that is, if a story relating to any other woman than that perfection of a wife of yours *can* interest you!"

He smiled wearily, threw himself into a lounging-chair, lighted a cigar, and prepared to be bored.

We had been boys together, Landt Arnold and I. He was an actor, steadily advancing in his profession, while I rejoiced in the cognomen of artist; was doing well; had gotten myself into the Academy; and, at the last Exhibition, represented in a good light, had, as the sporting fraternity hath it, "gotten the inside track." We had never had any secrets from each other—never until now. But Landt had gone to Europe some four years before, in connection with his profession; then the troupe had returned without him, and I received no tidings of my friend for many weary months. At last he came home to New York; but since his return he had never mentioned his life over the water, and I had refrained from questioning. Within a year after he came home he had lounged into my studio one morning, with a weary look upon his handsome face.

"I am going to be married on Tuesday week, Vere," he said shortly, "and I want you for best man."

There was something in his manner that repelled comment, even congratulation, and I went through the form in a restrained manner as I accepted his invitation. That was two years before; but since his marriage he had always seemed content and happy—devoted to his wife, of whom he appeared very fond—and in our club was dubbed "The Model Husband." All his natural gayety and good spirits, which he seemed to have left behind him in Europe, had apparently returned to him, and he was my genial friend once more.

As I was saying, I laid my pencil down, lighted my hookah, and began my narrative.

"Be it known, then," cried I gayly, "that the original of that sketch is Mrs. Arncliffe, a member of your profession. By the way, Landt, you must have met her some time."

He shaded his eyes with his hand, and made no answer. I continued:

"She was a poor girl, born in an obscure village in Western New York, but her extraordinary talents—nay, her genius, for she was a genius—soon brought her before the public, and she accepted the life for which fate and circumstances seemed to have designed her—that of an actress. She was proud—the proudest woman I ever saw—and with her pure, untarnished name and her wonderful genius and her unbending will, and, over all, that mighty pride, I felt that hers would be hard lines in the world. Subsequent events proved that I was right.

"Well, she went upon the stage, and her acting surprised and astonished everybody. All the world seemed at her feet; the future showed only rose-colored, and, but for one fatal mistake, Geraldine Arncliffe would have been a happy woman. That mistake was her marriage. Now, I have nothing to advance against marriage in the abstract, *mon ami*, so do not prepare an eloquent defense and bring forward, per example, the well-known wedded bliss of Mr. and Mrs. Landt Arnold. All that is understood, and, I assure you, appreciated; but this woman, remember, was a genius, and pure, and cursed with a pride like that of Lucifer; and so, can't you imagine her fate, bound to such a man as Arncliffe? A scoundrel, a roue. Bah! the thought of him makes me frantic.

"But she married him; not because she loved him, but because *kind friends* (you know that sort, my boy) had tormented her and goaded her into it by filling her ears with lectures on her imprudence in devoting her life to the calling of an actress without a natural protector. Imagine Arncliffe in that role. Laughable, is it not? And so it was all arranged. From the moment her chains were on, she knew her doom. Fettered to a wretch whose life was one long sin, her existence grew intolerable. Vile and debased, he determined to profit by her beauty and fame, and so set himself deliberately to work for that purpose. Think of the awakening to such a woman!

"At last she went away to Europe on a starring engagement, and opened at the Grand Theatre, in London. Of course her husband accompanied her, and here the torture and agony of her life redoubled, and grew insupportable. Arncliffe managed to associate himself with a lot of young bloods and scions of nobility, the fastest and worst of the brainless fops who patronize the theatres and the actors, and he became involved in debt and difficulty, playing high and plunging every day more irretrievably into ruin. There was one nobleman, a certain Lord Birmingham, a roue of the first water, in whose clutches Arncliffe became hopelessly entangled. This man had cast his wicked eyes upon Mrs. Arncliffe from the very first, was offensively polite to her, and had been put down in the coolest and most off-hand manner possible. You know how it is, Landt, with such devils—opposition only redoubles their efforts. From the day that Geraldine, coming home from rehearsal, found my Lord Birmingham in her private boudoir, and coolly remarked that she would withdraw until his lordship should be pleased to vacate—from that day, I say, he determined to leave no stone unturned to ruin her pure name, and bow her proud head in the dust of humiliation. And when a creature of the masculine gender makes such a determination, the rest is easily imagined.

"At this time there joined the company a young American actor who was traveling in Europe—a fine actor. I don't know his name. There must, however, have been something noble about him to have gained the respect of Geraldine Arncliffe. He seemed to read her real situation at a glance, but in no way did he display his suspicions. Only by constant care and watchfulness he managed to shield her from much annoyance, and, unsuspected by her, he made her life much easier. And so, of course, as was quite natural, his pity grew into love, and he discovered the truth when it was too late.

"In the meantime Lord Birmingham redoubled his persecutions, and the poor woman's life daily and hourly grew more pitiful. Wherever she went he managed to follow her. He sent her gifts of value, which she coldly and curtly returned to him, and at last, meeting him on the street one day, she cut his lordship dead! That was the last drop in Birmingham's cup. Cut dead by a paltry actress! He went home, his brain teeming with schemes for revenge.

"He had Arncliffe so completely in his toils that he was like a puppet in his hands, and together that night they laid their plans for action—action by which Lord Birmingham would slake his thirst for vengeance, and Arncliffe would receive a receipt in full for all favors due. Of course success crowned their efforts. Whenever *men* plot against a woman's fair fame, there is but one issue—ruin! The company were surprised, but not particularly grieved, soon after, by the news of Arncliffe's death. He had been drowned while out on an excursion in Birmingham's yacht. No one could tell how Mrs. Arncliffe bore the *sad* intelligence, for she was no hypocrite, and kept her private affairs locked up in the secrecy of her own heart. But, as months rolled by, she was still the successful actress, and among the beloved and honored of her profession. And so—and so I must hurry over this part, Landt, for Geraldine Arncliffe was a personal friend of mine, and it hurts me to repeat it. Well, relieved from the incubus of her husband's presence and Lord Birmingham's audacities, her life grew bright and happy. She wore a hopeful look in her face, and her acting was grand. Perhaps the unsuspected influence of a good man's devotion was stealing over her life, and opening new avenues, hitherto untrod by her weary feet. Be that as it may, at last Geraldine awoke to the truth—she loved and was beloved!

"So long had her way lain through shadow and gloom that one cannot censure her for welcoming the glad sunshine, and when the young man besought her to become his wife without further delay she consented, and so one day they were quietly married.

"How happy they must have been! Ah, well, Landt, why should I delay over that one rift in the dark cloud of her existence? 'We are all born to sorrow as the sparks fly upward!' "

Landt was sitting very quiet, his face covered with one hand, and but for the thin, blue rings of vapor that issued from his half-smoked cigar I might have fancied that he had fallen asleep.

"Well," I continued slowly, "their married life was very happy, until at last the end came. It always has to come some time, you know! One night, in the London theatre, Mrs. Arncliffe made her last appearance. Of course it was her benefit, and the house was literally packed from pit to gallery. The play was one peculiarly suited to her powers and style, and her acting surpassed any that had been witnessed on London boards for many a year. Her husband sustained the principal male character, and the play had progressed nearly to the close, when a sudden and awful development took place, and the end came—came like a mighty whirlwind, which devastates, and leaves no life, no hope behind.

"Geraldine was on the stage. It was the most intense portion of the play. She was giving up the man whom she loved—voluntarily resigning happiness and peace for misery and discord, because her honor was at stake. The actress seemed like one inspired. Her words fell in despairing tones from her white, rigid lips—they who knew the story of her past felt that it was not acting, that it was reality—when, accidentally turning her head, her eyes fell upon the proscenium-box. My God! Landt, it was horrible! There, 'mid the lace draperies of the box, she saw the hated face and form of Lord Birmingham, and at his side, with a devilish smile of triumph upon his wicked face, sat Arncliffe, the man who *was* her husband! With a wild shriek of agony she fell upon the stage, and when they bore her away they found that she was dead. And so she perished, the victim of man's baseness, and just as surely murdered as though their coward hands had aimed at her heart the sharp steel of the assassin's knife.

"Well, they buried her away out of sight, and the world, with charming aptitude, forgot that she had ever lived, and I discovered this portrait away down-town the other day, in the dustiest corner of a bric-a-brac shop. Fame, you know, my boy.

"I cannot tell you what became of the man whom she had loved. There were rumors of a duel between him and Arncliffe; some accounts have it that both were killed. I do not know. I only know that Geraldine Arncliffe was a martyr, and merits the love and veneration and reverence of the world!

"Bored you, haven't I, Landt? Sorry; but then I seldom sin in that way. Forgive me this once, and, like the naughty boy, I'll promise never to do it again."

The entrance of a party of artists interrupted further remarks, and, amidst a learned dissertation on distribution of colors, chiara-oscura, etc., I did not observe that Landt had slipped away. A year rolled slowly by. I was working one day at my easel, when a message was delivered to me to come at once, for Landt Arnold was dying. Shocked at the intelligence, I hastened to his side, and found him white and wan and sinking fast. A railroad accident, they explained, and Landt, my poor friend, was one of the victims.

He slipped his white hand into mine, and turned upon my face the dark, lustrous eyes which death was glazing rapidly.

"I am glad you came, Vere," he said simply.

His wife knelt at his side—the wife of his bosom, who for all these years had dwelt beneath his roof and shared his joys and sorrows. She was weeping bitterly.

"He loved me so," she cried in the sharp agony of her heart. "He never hid from me one thought; we had no secrets from each other."

Their married life had been happy. He had been kind and gentle and tender to the woman who bore his name and was his wife—she who fondly imagined that not a thought or an aspiration of his soul had ever been concealed from her knowledge. In the full confidence of her wifely heart, she firmly believed that there was no secret between them—nothing in his life which was unshared by her. And yet between their two lives there rested an impassable gulf, black as the regions of torment.

We sat by his side all that long, dreary, dreadful night. He was conscious of our presence, but the power of speech had left him, and no word fell from his pallid lips. Only I saw that one hand kept clutching ever at his breast convulsively, as though striving to grasp at something within.

And so the morning dawned, dull and gray, and with both hands in mine he looked up into my face, his rigid lips unclosed. He whispered faintly the one word "Geraldine!" and so, smiling, died. When he was robed for his last resting-place, I found upon his heart the portrait of a woman, a noble, beautiful face, the face of Geraldine Arncliffe. I did not disturb it, and so his secret went down to the grave with him, and was hidden there; for I knew then—knew "past all doubting, truly"—that he and the young actor of my tale had been one and the same person, and that, sitting in my studio that morning one year ago, I had told him his own story.

And it seems to me that, in this weary world of ours, we bear about with us often the memory of a dead and buried love. In vain do we strive to conceal it; we only hide it from the world outside. Our own eyes see it ever, and it haunts us and follows us always. And at the hour of death we forget the man whose name we bear or the woman whom we call wife; and in their stead, back from the grave of the unforgotten past, the pale spectre of our dead love steals forth and sits at our sides, and holds our weary hands, and goes forth with us into the great unknown.

And then? Ah! who can tell?

LILY MELVILLE,

OR THE HAND OF FATE.

A Thrilling Story of Intrigue, Deceit, and Love.

CHAPTER XXXV—CONTINUED.

And in a clear voice he read aloud the important document. It was short, and in plain phraseology signified that one James Clifford of Lausanne, a Swiss canton, bequeathed first the sum of one thousand pounds to the hospital of the sick and incurable at Geneva, and the whole and sole remainder of his estate, which was to be sold and invested by James Fibbs of Snarley Yard, Lincoln's Inn, and the interest forthcoming to be paid immediately to one Clarence Clifford, tutor to Sir Ralph Melville of Rivershall, in the county of Berks, for whose—the said Clarence Clifford's—forgiveness I, a sinful, dying man, do pray and implore. 'Judge not lest ye be judged.' "

Divested of its five thousand unnecessary words and legal technicalities, this was the gist of the deed as Mr. Fibbs explained it. Clarence Clifford listened with a fast-beating heart, and at its conclusion covered his face with his hands. Mr. Fibbs, who watched him with dry curiosity, laid the document before him, and waited till the gust of emotion had blown over. Presently the young man looked up.

"One question, sir."

"A hundred, if you please," said Mr. Fibbs significantly. "I am at your service, quite at your service."

"Did you—did you know this gentleman?"

"I had the pleasure of the late Mr. James Clifford's acquaintance. I was his legal adviser."

Mr. Clarence Clifford inclined his head.

"Can you tell me—the slightest scrap of information will be eagerly welcomed—anything of him? Was he old—was he—oh, sir, was he my father?"

Mr. Fibbs coughed before replying. The large, eager eyes were fixed upon him, the handsome lips trembling visibly.

"I have no means of knowing," said the lawyer. "Mr. James Clifford was an exceedingly reserved—I may say close—man. I never learnt anything, even in confidence, from him which would lead me to think he had a son."

"He—he was married?"

"No. A single gentleman. Never married, that I am aware of."

Clarence Clifford groaned, and his face worked. The lawyer politely turned his head aside, and fingered his letters so as not to add to his client's embarrassment. The storm passed—kept down, rather by a strong man's strong will.

"You can tell me nothing of—the testator? You knew him. When did you see him last?"

"Six months ago," said the lawyer. "I was staying at Lausanne for the benefit of my health, and there and then drew up this document."

"When did he—die?" asked the heir, thirsting for information of any sort calculated to set his tortured fears at rest, or turn them to dreadful certainties.

"Mr. James Clifford died—let me see—four months ago in September last. This is the certificate of his death and burial."

Mr. Clifford took it, and perused it with swimming eyes and equally swimming brain; then, suddenly laying the document on the table, startled the lawyer with this question:

"Which is the quickest route to and the quickest way of reaching this place, Lausanne?"

"Via Paris," replied Mr. Fibbs. "May I ask if you contemplate the journey?"

The young man nodded.

"I do, sir; this mystery, this dreadful uncertainty, is driving me mad. You expected me—I see it by your face—to grasp this legacy and go away rejoicing. I tell you, sir, that something else has fallen to me beside the filthy lucre—that is the hope of ascertaining the name and history of my—father."

Mr. Fibbs bowed, utterly unmoved by the suppressed passion and grief proclaiming themselves in the pale, set face and voice.

"I fear, sir," he said, "you will gain little by a visit to Switzerland. Mr. James Clifford lived in strictest seclusion. The faithful servant who died three weeks after his master served as his establishment. He made no friends—indeed, saw no one but his lawyer, who, sir, has the honor to be at your service."

Clarence Clifford listened feverishly, and suddenly a dreadful suspicion flashed through the confusion of his mind. His face flushed a hot crimson, then grew black. Advancing to the table, he leant forward, and, with his eyes fixed scrutinizingly upon the lawyer's face, said, in a low voice:

"Did your James Clifford bear another name, and was that name—Melchior?"

The lawyer met the piercing gaze without flinching.

"Not that I am aware of," he replied, as cool as ice. "He may have done so, but never during the last ten years, during which time I have had the honor of his confidence."

Clarence Clifford, his face still doubtful, snatched at the will and certificate. He read them both carefully, re-examined the various seals and stamps, scrutinized even the parchment, and most of all the signature, written in a small, weak, trembling hand at the bottom of the deed.

"This is invalid!" he exclaimed sternly and suspiciously, pointing to the witness' name. "There should be two witnesses."

"Not for the Swiss courts," said Mr. Fibbs glibly. "One is sufficient."

"And this witness, where is he to be found?"

"In the Cemetery of Lausanne, within a few feet of his master. Faithful fellow! It was his last request, and I am sure I judged you correctly when I ventured to give the order necessary to bury him so near the vault."

Clarence Clifford started. The reality of the thing was slowly but surely coming home to him. The lawyer helped the same reality a little farther.

"It has struck me, sir," said he, spreading out the deed, and rising afterwards to open a small safe near his chair, "that you may be in want of—ahem—ready money. If I am correct in my surmise, will you allow me to supply any present insufficiency? The legal matters will take a few days. Until they are completed I cannot administer the will nor hand you over the assets for this quarter. Pray oblige me, sir, by accepting a small advance."

As he spoke he drew a check for five hundred pounds, and with respectful politeness folded and tendered it. But, to his surprise, Mr. Clifford shook his head.

"I thank you; I am not in want of money," he said with a sigh. "I can wait without inconvenience. What I cannot so patiently endure is the impenetrable mystery and secrecy enveloping the affair. If you can enlighten me—are there any other"—he stopped abruptly and shuddered—"I know not if I am a relative—are there any acknowledged?"

"No, none," said the lawyer—"that is, so far as I know. Mr. Clifford was, as I have said, a close man, very reserved and uncommunicative. I know nothing of his private affairs, and very little of his monetary. But, Mr. Clifford," he concluded, as the thoroughly baffled Clarence took up his hat, "do me the honor of dining with me to-night. I have a few friends, but no doubt can arrange to show you some letters of my late client, the only memorials I have of him."

Clarence Clifford accepted eagerly, not for the sake of the dinner, but to obtain a sight of the letters.

"Thank you," he said; "I will come. They may contain some clue," and he sighed.

"That is right, sir," said Mr. Fibbs. "I trust the recent death of the testator will not weigh too heavily upon you. Five thousand a year is a large sum, Mr. Clifford, and should afford ample means of enjoyment."

Clarence Clifford took the card, shook hands with Mr. Fibbs, and returned to the office, as little elated as when he had left it, and a great deal more bewildered and confused.

But he would not allow himself to think or to speculate. He set his attention to the letters before him, and worked as steadily and as swiftly as he had done before the eventful yesterday. At six o'clock he rose, having eaten nothing, to go home. While he was closing the door, the postman brought him a letter. It was directed to him in a woman's hand. His fingers trembled while he opened it, and he waited a few moments to regain his composure before he turned up the gas.

"I am calm now," he murmured after the minute had passed. "What can come to distress or agitate me after what I have heard?"

So saying, he tore open the envelope and read:

"My dear Mr. Clifford, I have met Mr. Besant in town. The marriage is definitely arranged, the day fixed. Will it comfort you to hear that she is well and happy?—K. L."

The crisp, neatly written letter dropped on the desk.

"Well! Happy!" he muttered hoarsely. "And who is not? Only idiots like myself, who cry and whine when Fate beats them with her iron hand, and refuse to be comforted when she turns, smiles, and soothes them with her velvet glove! Shame on my manhood! Well! Happy! Then so am I. To be married! Then so am I. She shall be married to her fox-hunter, forgetful of the vows her eyes and heart registered, forgetful of love's true but unspoken pledges. And I will marry—marry the world, plunge, fast-locked in its arms, into life's stream. Five thousand a year! Well, I welcome it! It shall buy me forgetfulness!"

CHAPTER XXXVI.

Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?—SHAKESPEARE.

It is quite time we tracked back—to use one of Mr. Besant's phrases—to Rivershall. We left Lilian with something that was not low-fever nor high-fever—something that puzzled the good little doctor and confined our gentle heroine to her room. We left Sir Ralph torn by conflicting love for his daughter and pride for his name and line. But he had sent to bring the unfortunate cause of the contretemps to the hall, and, if it must be, to the heiress of the hall, and waited the result with mingled impatience, embarrassment and utter misery. Still one good move had been made—Clarence Clifford had been pursued. Had he but understood the nature of the pursuit, all would or might have gone well. But, creeping behind the hedge and baffling the bewildered grooms, he wove the web of circumstances into a puzzle. The grooms returned unsuccessful. Sir Ralph, who had already begun to regret having sent them, much to their surprise, was delighted with their failure. He sighed deeply, and with relief. Had the tutor returned, Sir Ralph would have been committed. Now—well, young life was as elastic as an oak-sapling. Give her a month, and the beautiful Lilian would grow ashamed of her love for her music-master. Give her another month, and she would be glad to atone for her mistake by marrying Mr. Besant and joining the estates. Then, argued Sir Ralph, with that easy-going facility with which such men always arrange the future, all will be well. Meanwhile Lilian was very ill—so ill that the doctor, who had consumed twice as much snuff over her case as he had over Mr. Clifford's, grew anxious, and consequently more smiling.

"My dear Sir Ralph," he said one day, in answer to the anxious, burning questions of the distracted father, "I think it would be well if we got Sir Thomas down, yes—ahem—Sir Thomas. I should like to know what ails my little girl. I—ahem—I must confess I am rather puzzled."

Sir Ralph consented eagerly, and Sir Thomas came down. He was the greatest physician in the world, and had the profoundest air ever seen on mortal man. He sounded the young lady, felt her pulse, went into a moment's reverie while gazing upon her pale and, alas! rapidly thinning face, and then, descending to the drawing-room, authoritatively pronounced his verdict. The little doctor looked delighted; it had been his opinion all through. Sir Ralph insinuated his fifty-guinea check into the great man's hand, and the great man suffered himself to be borne away to London, leaving Sir Ralph more distracted than before. What was to be done? Lilian settled the question three days after by making a careful toilet, walking down-stairs, and appearing in the breakfast-room while Sir Ralph was sitting mournfully over the morning meal.

"Great Heaven!" he exclaimed; but Lilian stopped him with a kiss.

Alas! how quiet and spiritless a one it was.

"Don't look so frightened, papa. I am not doing wrong. I am not ill." And concluding with a firmness that was new and strange to her, "I cannot lie upstairs in that silent room longer."

Sir Ralph stepped outside, sent for the doctor, returned, kissed her, and deemed it best to assume a calm and gratified acquiescence.

The little doctor, thinking her nothing less than dying, rushed in; but started back almost at the sight of my lady sitting calmly and complacently at the table, and then, having a ready wit, gasped out a congratulation.

"Delighted, my dear Miss Lily. (What were the idiots about to let her get up!) You look well again. (It will kill her.) It's the very best thing you could have done! Ahem, ahem, Sir Ralph, I just dropped in to—in fact, as I was passing. I will take a cup of coffee, if you please."

And, still staring in a curiously bewildered way at his late patient, he sat down at the table. Lilian smiled—a sad ghost of the old joyous smile—and touched his arm.

"Well, doctor, you see I was right. You said I should die if I didn't take the draughts. I'm not dead, you see, and it is as certain that I have not taken one."

He gasped.

"What! Not taken the draughts? You will ——"

"Soon be well," said Lilian, interrupting him. Then, as Sir Ralph, who had been growing pale with dismay, was about to speak, she stole round, and, putting her thin arm round his neck, said, with something like her old archness: "There, not a word! I am cleverer than you all. I know what is the matter with me, and you, all of you, do not—even great Sir Thomas. My complaint doesn't take twenty-five syllables to spell it," she added bitterly.

Sir Ralph groaned.

"There, papa, do not be frightened. I said I was getting well, and I meant it. Doctor, you shall feel my pulse."

He took the tiny white little hand, and placed his finger upon the wrist.

"It's certainly slower, more regular," he said with undisguised surprise.

"You see," she said. "Now, doctor, let me give you another cup of coffee."

There was no resisting her, and Sir Ralph felt something of the old happiness come back at her calm, clear, unquivering voice. But it fled whenever he caught her face off its guard, for he saw there that the disease with the short syllables was not eradicated, but was eating its way within as surely as a little worm devours the heart of the rose.

All this while Mr. Besant kept clear of Rivershall, and wisely. It seemed as if Lilian dreaded a visit from him, and was guarding against the possibility of his finding her alone. She went nowhere, not even to the now bare, Winter-stricken rosary, without Miss Lucas. That young lady had proved her devotion to her mistress by refraining from any show of animosity to Mrs. Williams. The housekeeper, despotic in her character of nurse, had forbidden Miss Lucas the sick-room; but Miss Lucas sensibly had shown no malice, and had helped the housekeeper in various ways outside—had even gone to the length of making a custard with her own hands, and preparing a calf's-foot jelly. So amiable did Miss Lucas' disposition seem that the cook and her maids actually were glad to see her in the kitchen, and Miss Lucas was always welcome, whether the object of her visit was the preparation of some tempting invalid's delicacy for her young mistress, or a little harmless gossip. As cook said, Miss Lucas was always interested in any scrap of news, and really seemed as fond of Miss Lilian as Sir Ralph himself.

The days rolled on. The young girl, more beautiful than ever with her pale face and soft, dreamy look, never uttered the discarded tutor's name, and scarcely mentioned any other. Sir Ralph was at his wits'-end. He grew more stern, more exacting with his tenants, more sad in solitude and at night. And Miss Lucas, unalterably frigid and emotionless, witnessed it all and smiled. One day Sir Ralph, while walking over his estate, saw a tall gentleman with a mild, pleasant face, dark eyes, and long, thick hair, standing gazing at the sky with a meditative air. As he was on the Rivershall land, Sir Ralph, easily angered now, walked up, and, in his haughtiest manner, asked him if he was aware of his trespass.

"A thousand pardons!" exclaimed the gentleman, starting from his reverie and lifting his hat. "I am a stranger, and erred unwittingly."

Sir Ralph raised his hat in return, tried to mutter a gracious response, and the stranger walked away.

That evening Miss Lucas, who had just returned from London, which she had lately been visiting, remarked that she had heard it rumored that a celebrated doctor was coming into the neighborhood.

"Indeed," said Lilian, in her joyless way. "Where did you hear that, Kate?"

"At my doctor's. I suffer from the headache, and I have been seeking advice during my visit to town."

"Eh?" said Sir Ralph, awaking from a grim reverie. "A doctor here! What doctor?"

"A great physician, Dr. Bromwell. I have heard of him, but never seen him. He is leaving London, so my doctor says, for the benefit of his health, and has chosen Berkshire."

"Ah?" said Sir Ralph, not at all interested, and he relapsed into his old, moody silence.

"And you have headaches, dear Kate," said Lilian gently. "How well you bear them! I have never heard you complain."

"No, my dear," said Miss Lucas frigidly. "I do not shrink beneath the chastening rod."

The conversation dropped, but Lilian had it brought to her mind in a curious way the next morning. Since Clarence Clifford's dismissal she had taken to a regular, systematic visiting of her poor. Each day saw her at a fixed hour on her path of ministration, her dainty little basket well filled with invalids' delicacies, her gentle heart as stored with kindness and pity. A welcome awaited her wherever she went, a blessing followed her departing footsteps. Lilian was another word for angel with the poor round Rivershall, and not a man or woman but would have gladly died to bring the old joyful, careless look upon her sweet young face.

As she entered one of her cottages to visit a bedridden girl, dying by inches of consumption, she hesitated and drew back. A tall gentleman, the same that her father had seen the preceding day, was standing by the bedside, looking down at the invalid's face with a benevolent smile. At Lilian's entrance the invalid looked up with a world of humble love in her eyes, and made an eager gesture for her not to go.

"Is it you, miss? Don't 'ee go. This gentleman is a doctor, dear Miss Lilian, come to see me out of the goodness of his heart."

The doctor, who had transferred his benevolent smile from the invalid on the bed to the invalid at the door, bowed with respectful dignity, and Lilian, flushing—a strange face, the slightest incident out of the ordinary, brought the rich blood to her pale face now—returned the bow and drew near with her basket.

"Are you better to-day, Mary?" she asked, stooping and taking her hand with the soft touch of loving pity.

"Yes, miss, I am better to-day," said the girl, casting a shy glance at the doctor. "I've been laughing at the gentleman, and it's done me good."

Lilian looked surprised, and raised her large, sad eyes to the doctor's face.

"Laughing!" she said. "At what, Mary?"

"At him," replied the girl with a pitiable archness. "He says I aint going to die, but that he's a-going to cure me, dear Miss Lilian."

And the dying girl laughed with hollow merriment.

Lilian looked pained, and turned to the doctor. He stepped to the door, and, standing there with his handsome, powerful face in the shadow, watched the two. Lilian laid the grapes she had brought upon a plate, with her own hands cut up the chicken, poured out a glass of wine, and with tender, gentle force got the girl to partake of them.

"Now the glass of wine," she said. "There, dear Mary, try and drink it."

As the girl stretched out her wasted hand, the tall doctor came up to the bedside with two noiseless strides, and calmly took it from Lilian's grasp.

"An excellent opportunity," he said with a smile. "We will take the first dose, Mary, at once. There," and he shook a small powder into the wine, "drink it slowly if you like. There is no taste, and the wine is not spoilt."

The girl took it with that confidence which comes with patience, resignation, and half a hundred other virtues to such dying ones, and sipped it leisurely. Lilian, with cast-down eyes, waited till she had finished, removed the plates from the bed, whispered some words of comfort and consolation, and prepared for her next visit. She found the doctor outside, and, impelled by a strong impulse, stopped and looked at him. He returned her gaze with a keen, almost amused look, and raised his hat.

"You would ask me a question, young lady," he said. "I see it in your face."

"I would, sir," she said with simple dignity. "You are a doctor?"

"I am," he said gravely.

"Is it true that you can cure the poor girl within there?"

"It is," he said, with a smile breaking over his face. "Come, why do you not laugh at me, with her? She is consumptive. The doctors say consumption is incurable. I say I will cure her. Do you believe me?"

Lilian felt embarrassed.

"I—pardon me, sir—I know too little—I am ignorant. It may be as you say; I pray to Heaven, for poor Mary's sake, it may."

Then she moved on, and entered the next cottage.

The new doctor had been here too, and the old man whom she usually found groaning with rheumatic pain was up and sitting cheerfully by the fire. The inmates of the next and the next cottages had benefited by the new doctor's skill, and Lilian, full of the most glowing eulogies on the stranger, returned to the hall. Strangely enough—she could not have accounted for it to herself even—she felt a repugnance to mention her meeting with the tall doctor, and sat silent and meditative, as usual. It was a beautiful night, the moonlight streaming through the painted windows of the hall, and throwing fantastic shadows upon the huge slabs of mosaic. Lilian, her head aching with the twinkling wax-lights of the drawing-room, opened the door quietly and passed on to the hall. There the solitude, the ghostlike, mystic beauty of the moonlight, charmed and fascinated her, and, walking to and fro noiselessly in her tiny white-satin boots, she went over the story of those last few sweet days and their dreadful climax.

She shuddered whenever her memory pictured that handsome, grave, mournful face, with all its youth erased by the shameful, soul-staining scar! And he had suffered all this for her, and she would never see him again; a bitter thought enough, and so overpowering that, with a low cry, she stepped aside and hid her tears, even from the moonlight, behind a statue. As she did so, scarcely had she reached the shadow than a light footstep, almost as noiseless as her own had been, sounded near her. Fearing that one of the servants might find her and see her tears, she drew yet farther back, and waited for the owner to pass. A dark figure, wrapped up almost to the pitch of disguise, sped lightly by her, and, opening the large door with evidently a practiced hand—for the lock gave no sound, and the hinges, that usually creaked when they revolved, were dumb—passed out.

Lilian's curiosity was excited for the moment. Who could it be? One of the maids on her way to meet some young lover who had arranged a moonlight assignation? She thought over the long list, and, judging by what little she knew of them all, could fix on none of them as likely to steal out of the front entrance with such confidence.

"Ah, well, poor girl," she sighed, "love is master of us all. It is the keynote of life in all its grades. May it bring her more happiness than it has brought me."

At which kindly wish her eyes filled with tears again.

"Papa will see that I have been crying," she murmured suddenly. "And it will grieve him. Alas! he is sad enough as it is!"

And, overcoming her weakness by a great effort, she went to her dressing-room to bathe away the traces of her tears. She needed no light, the moon was flooding the room, and, after she had smoothed back the thick, luxurious hair from her brow she turned to descend. It was impossible to leave the room without looking upon the night, and she stepped to the window—the rosary, the meadows beyond, the wood beyond, that were flooded with the soft, beauty-bestowing light.

"Lovely!" she exclaimed, "and how peaceful! Oh, if one were happy, how the song would burst from the light, free lips, how the heart must leap at such a sight; but now my heart is dead and tuneless, sighing ever: 'Where is my master! where is he gone?' "

She was about to turn—for the tears were coming again—when something came from out the shadows of the shrubs in the rosary onto the moonlit path. She stopped, looked closely, and saw two figures—a man and a woman. The man's was that of the strange doctor whom she had met at the laborers' cottages, the woman's was—could she believe her eyes?—Kate Lucas! She wiped her eyes, pressed almost on to the glass itself, and watched the man. They were standing, talking earnestly.

Lilian could not see the woman's face; but the whole attitude betokened eagerness, docility, and an imploring manner so unlike Miss Lucas that she doubted the evidence of her own senses. Impossible! it could not be her! And yet the figure, the straight, upright bearing! Puzzled and bewildered, Lilian felt chained to the spot. Could the wrapped-up domestic, hurrying through the wood, have been her frigid governess? If so, what did this meeting mean? Were they lovers? No, Lilian felt sure of that. No love could exist between those two. The man's calm, placid face, with its half-smile of power and daring, belied it. What were they, then? While she looked, the woman's hand was stretched out, and the man drawn into the shadow again. So expressive was the gesture that Lilian could almost fancy she heard the words:

"Mind the light; you are standing where any one from the window could see you."

Once in the shadow again they were lost, and Lilian, struck by a sudden idea, left the room quickly. She could easily ascertain if the woman was Miss Lucas. She had left her, working in her room. With quick steps she hastened up the next broad flight of steps and knocked at the governess' door. No answer came.

"She may be asleep," thought Lilian, "and I deceived. I will knock again."

She did so, and, receiving no answer, turned the handle of the door. It was locked. This being decisive, Lilian ran down-stairs and entered the drawing-room. The first thing that met her view was Miss Lucas sitting in the arm-chair, with half-closed, sleepy eyes, the embroidery, as usual, in her thin fingers. She raised her gray, half-covered eyes with the calmest, coolest composure, and rose to draw a chair for her mistress.

Lilian stood with her hand upon the back of a chair, looking first at Sir Ralph, who was dozing in his favorite lounge, and then at the quiet, serene countenance of her companion. Was there time for her to reach the drawing-room, settle herself, and—if hers was the figure she saw in the rosary—where were the thick shawl and hat? Not hidden away in any part of the room, for there was no place that would have concealed them from Lilian's searching gaze. It was a mystery, and she was on the point of asking her if she had been in the rosary when Sir Ralph yawned and awoke.

"Lilian, my dear," he said. "I am very sorry—I have been asleep."

She glided over to him and knelt by his knee, her face still thoughtful and puzzled.

"I have not been asleep long," he said, looking up at the Louis Quatorze timepiece, which, alas! his once keen eyes could not now learn anything from.

"Exactly thirty-five minutes, Sir Ralph," reminded Miss Lucas monotonously, without raising her eyes from her embroidery. "Exactly thirty-five minutes, for ten minutes after you had fallen asleep I remembered that I had come down without my letters, and that I should lose the post if you did not wake."

She smiled with due humility.

"Pray, why did you not go and see that they were sent?" asked Sir Ralph.

"I could not think of disturbing you for the sake of my own little letters—mere gossiping notes, Sir Ralph, of no consequence."

Sir Ralph was sorry she should have lost the post, and in his stately way said so. Miss Lucas, in the depths of her humility, was ashamed at having mentioned it, and rose to leave the room.

"Why, actually, it is moonlight! How extremely beautiful!"

"Did you not know it was moonlight?" asked Lilian, getting annoyed with herself for her suspicions, which she could not divest herself of, and the decided denial to them which Miss Lucas had given and was giving in the remark.

"No, indeed, I never noticed it," was the reply. "Really, it is almost as light as day."

And with monotonous, even-toned and frigid admiration she noiselessly closed the door and stole upstairs. Lilian's head dropped upon her hand, and her eyes regarded the fire with a troubled look.

"Papa," she said suddenly, "had you been asleep as long as Kate said?"

"Well—I suppose so, my dear," answered Sir Ralph. "I am sure I don't know. I dare say she was right. I felt rather tired, and may have dozed so long without knowing it. But why do you ask, my dear Lilian?"

"Oh, nothing of any consequence, dear," she said in her usual gentle tone, and Sir Ralph, only too happy in having her in her old position, sitting at his knee, commenced stroking her hair.

Meanwhile Miss Lucas had reached her room, unlocked the door and entered. Then, if Miss Melville had been there, she might have solved the problem of the hat and shawl. With a smile that a victorious diplomat would not have been ashamed to own, the quiet governess raised the outer skirt of her dress and deftly unfastened the shawl and hat, unlocked her drawer, and carefully put them away.

"A narrow escape," she muttered, looking at herself in the glass and setting her lips. "Three minutes later and she would have missed me from the drawing-room, perhaps met me, in the hall. Ah, but who would not go through fifty such escapes, through fire and water, for a word from him? If those two, doting fathers and love-sick girl, could have felt my heart throbbing, my ears tingling with the mad passion his presence fires me with, they would have known what love is. How grand he looked! A knave, a clever knave, he called himself, and chided me for calling him noble, good and kingly. Then I love a knave more than all the saints in the calendar. What a mind! my poor narrow one shrank within me while I heard his low voice unfolding his plan. His plan! My plan, he called it, knowing that a word of praise from him would prompt me to death and eternity. Well, my reward comes. He will meet me in the shrubbery in the woods. I shall see him, hear him! O little puppets! whose lives he dangles and plays with, beware, for neither he nor I have mercy!

TO BE CONTINUED.

VANISHING.

WRITTEN FOR THE NEW YORK CLIPPER, BY SILENTIA.

How they slip, how they slide,
How they hurry and glide,
And go down on the tide
Of the vanishing years;
All our joys, all our pain,
All our loss, all our gain,
And life's sweetest refrain
Bears a burden of tears.

For we come and we go,
And each joy and each woe,
Like the ice and the snow
At the coming of Spring,
Shall pass on from our sight
With each care and delight,
And our sorrows take flight
With the songs which we sing.

All our sunshine and showers,
All earth's vanishing hours,
All the beauty of flowers,
All the light and the shade,
With the passing of years,
And the dripping of tears,
And the hopes and the fears
To their rest shall be laid.

Oh, eternal, sublime,
Is the passage of Time,
For it waits to a clime
Where our tears shall be dried.
Ply, O boatman! thy oar,
And bear safe to that shore
Where the vexing is o'er
Of Life's turbulent tide.

HIS LAST GAME:
A STORY TOLD BY A BARKEEPER.

WRITTEN FOR THE NEW YORK CLIPPER, BY VANDYKE BROWN.

I am a barkeeper. The business was never to my liking, but it is one which I have been forced to follow for many years. I went into it first because I could find nothing else to do; and I have stuck to it for very much the same reason as a man sticks to State-prison—there hasn't been any opportunity to get out.

During my long experience behind the bar, I have met with many incidents which would furnish material enough for half-a-dozen novels, if I only knew how to put them to proper use. The "materials," however, which I am accustomed to handle are of a very different nature from those used in concocting a romance—at which, I fear, I should make but a sorry attempt. Let me, however, relate one story connected with my business, which left so deep an impression on my mind that I have never forgotten its details. I can tell it with little of grace or power, but with simple truthfulness—which is a virtue under all circumstances.

I was employed, at the time to which I refer, in the well-known wine-room of Bostwick & Barber. The place was then a favorite resort of actors, artists, journalists, and other professional men. Only the best qualities of liquors were sold, and the proprietors prided themselves on keeping a thoroughly first-class saloon. I remember, on the day that I entered the employment of Bostwick & Barber, I noticed a very gentlemanly appearing man, who came into the place in company with three or four friends, and opened a bottle of wine. He was richly dressed, and his manners indicated at once good breeding and good associations. In the evening he came again, and remained until after midnight, drinking freely of champagne, and settling the bill for the entire party.

When he went out I inquired of the cashier who he was.

"Why, that," was the answer, "is Dayton—Tom Dayton. He's one of our best patrons. Comes around every night, and spends piles of money. Did you ever hear of Minnie Lafarge the actress?"

"Often," said I.

"Well, Tom Dayton married her a couple of months ago, and she has retired from the profession. Lucky hit it was for the girl, too. Tom thinks the world of her, and, from what I hear, she does of him. You see, Tom got in with the theatrical people here, and that's how he first got acquainted with his wife."

What the cashier had told me with regard to Tom Dayton's "coming around every night," and "spending piles of money," I found at the end of a week to be true. Not only did he come every night, but pretty nearly every morning, and I never have seen a man who drank as much liquor as did he. I have known him to order a dozen quart-bottles of Piper Heidsick in an evening, and the larger share of it he would drink himself. For a time there seemed to be no ill effects from this excessive indulgence, and during my first month at Bostwick & Barber's I did not see Dayton intoxicated once. After that, however, the liquor—for he gave up wine and took to brandy—began to tell on his constitution. Instead of denying himself, he drank more and more, and the result was that at the end of another month he was taken home almost every night in a state of intoxication.

I had found Tom Dayton so thorough a gentleman that I felt really bad to see him going to the dogs. One morning, when he came into the saloon to get his accustomed "brace-up," I took the liberty of saying:

"Don't you think you are going it a little too hard, Mr. Dayton?"

"You mean in the way of drinking?" he asked.

"Yes," I answered, slicing a bit of lemon into the cocktail he had ordered. "A man can't stand the amount of brandy you have been taking of late."

"I've been drinking rather heavily, that's a fact," he said, and then, raising the glass, he added: "But I'm going to shut down on my allowance hereafter—I am, upon my honor!"

In any other matter I should have considered Tom Dayton's honor a very sacred thing; but where liquor was concerned it didn't count for much. He kept right on after that, and, instead of shutting down on his allowance, he increased it steadily.

Up to that time I had supposed that Dayton was a rich man, as he always appeared to have an abundance of money in his pockets. It occurred to me, however, at the rate he was getting rid of it, there would be very little left at the end of a few years. I said something of this sort to the cashier one day, and he rejoined:

"You're right there. Dayton has gone through a big fortune in the last three years. If he doesn't put on the brakes pretty quick, he'll have to go to work for a living—something he never did yet."

If Dayton had acted upon the cashier's advice, and put on the brakes, it is probable that this sketch would never have been written; but, as he didn't, I may proceed.

I have already said that Bostwick & Barber's wine-room was patronized largely by professional men, and that it was the design of the proprietors to make it a resort of gentlemen exclusively. At about the time when Tom Dayton began to grow reckless, I noticed that he became very intimate with Richard Kempler—a man whom I had seen frequently at the bar, and of whom I knew nothing except his name. From the first, however, I felt assured that Richard Kempler was not a gentleman. There was something in his manner and style of speech which impressed me unfavorably; and, without knowing exactly why I did so, I came to the conclusion that he was a scoundrel. He professed to be a very warm friend of Dayton's, although I never could see that he did anything to prove his friendship. He was quite ready to drink all the brandy and wine which Tom paid for, but he never gave any orders himself. Of course it was none of my business, one way or the other, but I hated to see a gentleman like Dayton seeking such associates as Richard Kempler.

One night, six months or more after I went to Bostwick & Barber's, I happened to overhear a conversation at one of the tables which surprised me not a little. The speakers were a couple of actors and two or three newspaper men who had come in together and ordered a bottle of wine. They were talking about stage-matters, when one of them said:

"Did you know that Tom Dayton's wife was going back to her profession?"

"No," said another of the party. "I thought she had retired permanently."

"So did everybody else," resumed the first speaker. "But, you see, Dayton has been going to the devil through drink, and I'm told he has wasted all his money. Minnie Lafarge is not the woman to be dependent on a man who is unable to support her, and so she's going back to the stage."

"Has she got a divorce from Dayton?" inquired one of the newspaper men.

"No," was the answer, "and she'll never get one. She married Tom for love, not for money, and she'll stick by him through thick and thin. If he isn't able to take care of her, why, she'll take care of him, and that is why she has accepted a professional engagement."

Just here Dayton himself entered the room, in company with Richard Kempler, and that put a stop to the conversation.

It could not have been more than a week after I had listened to this bit of gossip when, early one morning, a lady came into the saloon, and inquired for the proprietors. She was neatly dressed, and wore a thick veil, which completely hid her features. Her voice, however, was peculiarly soft and musical, and I felt instinctively that she must be a beautiful woman.

"Both Mr. Bostwick and Mr. Barber are out just now, madame," I said in reply to her interrogatory.

"Are you the bartender?" she asked.

"I am," said I.

She hesitated a moment, as if uncertain how to proceed, and then, dropping her voice almost to a whisper, she inquired:

"You are acquainted with Mr. Dayton, I presume?"

"Yes, madam, I know him very well," was my reply.

"Was he here last evening?"

Among all barkeepers, as among all other classes of men, there is a certain code of honor which is respected in proportion to the character of the place in which they are employed. No statute in that code is held to be more binding than the one which enjoins silence with respect to patrons. It is admissible, of course, to say that John Smith frequents a saloon, but the precise time at which Mr. Smith makes his visits is not to be told. A respectable barkeeper is therefore supposed to cultivate a bad memory. I had no hesitancy about acknowledging to this unknown lady that I was acquainted with Mr. Dayton, and I would have confessed to her with equal frankness that he was a regular customer of Bostwick & Barber's; but, when she came to ask me directly whether he had been there the night before, I felt some conscientious scruples about replying. Perhaps she guessed what was passing through my mind, for, after a moment's pause, she added:

"I am his wife, and have a right to know."

As she uttered these words she raised her veil, and I recognized at once the wondrously beautiful face of Minnie Lafarge. It was very white, and a swollen look about the eyes indicated that she had been weeping. My heart went out to her at once, and, throwing aside all professional reserve, I said to her:

"Mr. Dayton was here last night, madam. He went away between eleven and twelve o'clock."

"Was he—intoxicated?" she asked.

"He had been drinking pretty freely," I answered.

"Please tell me the truth, sir," she said, speaking in a voice which betrayed the deepest emotion. "Was he intoxicated when he left here?"

"He was," I replied.

She pressed her gloved hand against her full bosom, as if in pain, and then, in a calmer tone, she continued:

"He was in the company, I presume, of that man Kempler?"

"Yes, madame; he came and went with him."

For full three minutes after this she stood in silence, with her hand still pressed against her bosom. The fixed gaze of her lustrous blue eyes embarrassed me so that I picked up a champagne-glass and began to polish it with a piece of cloth. At last she spoke again:

"You will pardon me, sir, for what I am about to say, but something in your manner convinces me that I can trust you. I need a friend. May I hope to find one in you?"

I venture to say that no man with a heart in his breast could have refused such an appeal as that from the lips of Minnie Lafarge. I felt a thrill of honest pride as I answered:

"I will do anything in my power, madam, to aid you."

"I felt that you would," was her answer. "First, you must grant a private interview with me. Can it be held here?"

"Certainly," I replied. And thereupon I called to Bowen, the assistant barkeeper, requested him to take my place for a short time, and conducted the lady into the proprietor's private office.

At the expiration of half an hour we came out together, and Mrs. Dayton left the place. What she had disclosed to me during our interview astonished me beyond measure. But I had promised to befriend her, and I made up my mind to keep that promise.

Towards evening, Tom Dayton, in company with Kempler, entered the wine-room. The former, I saw at a glance, had been drinking heavily, while Kempler was perfectly sober.

"By Jove!" exclaimed Dayton as he threw himself into a chair, "luck seems to be against me of late. I believe, upon my honor, if I hadn't backed Longtail to-day he would have won!"

"Well, he came within half a length of it," remarked Kempler.

"Yes," returned Dayton, "but that was just as bad for me as though he had come within half a mile of it. I would like to present these pasteboards to some needy missionary society."

And, so saying, he drew out a number of pool-tickets, and, with a laugh, flung them on the table.

"Never mind, old boy," said Kempler. "Let's open a bottle, and drink to better luck in the future."

In obedience to the order which Dayton gave, I carried them a bottle of Mumm's. This was followed by a number of ponies of brandy, and it was not until nine o'clock that the two men rose to go. Dayton settled the bill, as usual. The moment they had passed out of the wine-room I threw off my apron, put on my coat and hat, and started after them. I had previously informed Mr. Bostwick that I might take a couple of hours "off" that evening. I had not, however, informed Mr. Bostwick or anyone else that during the day I had taken out my revolver from the drawer where it was usually kept, loaded the six chambers, and placed it in the hip-pocket of my trowsers.

As I stepped from the wine-room, I caught sight of Dayton and Kempler just turning the corner of the next block. I followed after them with all haste. They started in the direction of Broadway, walking at such a leisurely pace that I found no difficulty in keeping them in sight. Upon reaching Broadway they bent their course towards City Hall, and at Chambers street stopped a moment as if for consultation. I came up to the opposite corner, keeping in the shadow of the buildings. After a few minutes I saw them approach a cab, give some directions to the driver, and then enter. Immediately I ran across the street, and, jumping into a second cab, told the driver to follow the first vehicle, and not to lose sight of it wherever it went.

I was playing the spy, as will be seen, but I was doing it for a good cause.

The cab whirled rapidly up Broadway as far as Union square, and then turned into Fourth avenue. A dozen blocks or more through that thoroughfare, and then into a side street. And then it stopped. The cabman got down from his box and opened the door, saying:

"The other one is standing over there, sir."

I looked in the direction indicated, and saw two figures passing from the carriage up the steps of a brown-stone house.

"All right," said I as I stepped onto the sidewalk. "You remain here until I come back."

Crossing the street, I made my way to the house which Dayton and Kempler had entered, and, mounting the steps, pulled the bell. After some little delay, I heard the bolts of an inner door drawn back, and then through a small aperture in the outer door appeared an eye. This eye scrutinized me closely, then disappeared, and in its place came a mouth.

"Who is it?" asked the mouth.

"All right," said I. "A friend of Mr. Richard Kempler's!"

At which the mouth disappeared, and, the bolts having been loosened, the door swung open.

I stepped through the double vestibule and into the richly-furnished hall. I knew the place perfectly well, although I had never entered it before. It was a gambling-house, which had long borne the unenviable reputation of dealing a "skin" game. Passing from the hall into the large parlor, I found three groups of men in different parts of the room, gathered about the green-covered tables. At one of these tables they were playing *rouge et noir*, at another American hazard, and at the third, around which the largest crowd was congregated, the game was faro. Towards this latter table I made my way. Behind it, and sitting to the right of the dealer in the position which is technically known as a "look-out," was Mr. Richard Kempler. Near him, and with a stack of chips at his elbow, was Tom Dayton.

Kempler nodded and smiled at seeing me, and Dayton, in evident surprise, exclaimed:

"What, Billy! do you tempt the fickle goddess, too?"

"Not often," I rejoined. "But sometimes I drop in to see how my friends get along!"

With this I took a seat near the table and watched the game, apparently with no very deep interest. As a matter of fact, however, there was not a movement made, either by the dealer or Kempler, which I did not mark. In five minutes' time I had satisfied myself that the game was not a square one. My knowledge of cards is sufficient to detect any of the ordinary forms of cheating, and I discovered that the dealer in this place was by no means an expert at his profession. Dayton, who was playing a light game, was permitted to win almost every bet which he made. It was evident that he did not suspect the character of the house, and that he honestly believed it was good luck which caused his checks to increase rapidly. I knew that luck had very little to do with it.

That I might avoid arousing the suspicions of Kempler as to the real object of my visit, I finally threw down a five-dollar bill, and took in exchange a stack of white chips. With these I made a number of small bets, winning and losing alternately. My desire was simply to pass away the time without attracting undue attention. At eleven o'clock a lunch was served in an adjoining room, and at that hour, as I had anticipated, Kempler changed places with the dealer, the latter assuming the position of "look-out." Now, I knew, would begin the consummation of the scheme which I had come to baffle. I held my place close by the side of Dayton, and pretended to take no interest in what was passing beyond my own wagers.

"I've struck it to-night, sure," said Tom in a half-drunken whisper. "I am three hundred ahead now, I am, 'pon my honor!"

"Then you had better stop playing," said I in an undertone.

"What! just as I'm in luck? Oh, no! That would never do. I'm going to make hay while the sun shines!"

Knowing how useless it would be to attempt to get him away from the table, I held my peace. Meantime Kempler had shuffled the cards, and, placing them in the silver-plated case with great nicety, began to deal them out. From that moment Tom Dayton's luck left him. His winnings dwindled rapidly away, and in less than half an hour he had passed over all his chips to the bank. Then he thrust his hand into his breast-pocket, and drew forth a fat roll of bank-bills. I knew, if no one else did, whence that money had come.

"You may give me bluefish this time," he said, throwing down a hundred-dollar note.

The dealer passed him over a stack of the blue chips. He placed them all on the seven-spot, coppering his bet. At the third turn, Kempler brought out a seven-spot on the winning pile.

"Lost again!" muttered Dayton. Then he threw down two one-hundred-dollar bills, and put both stacks of chips on the seven to win. This time it lost. The excitement of the game began to sober him. He invested another hundred dollars, which he also lost; then two hundred; then three. By this time the other players about the table had drawn off their bets, and stood watching Dayton with intense interest. But it was Kempler, and not Dayton, upon whom I kept my eyes riveted.

"I have just five hundred left," said Dayton, wiping the perspiration from his brow. "Is the seven dead?"

"There is one more in the box," returned Kempler.

"Put a marker on it for five hundred," said Dayton quietly.

"Shall I copper it?"

"Copper it!"

Kempler's white fingers began to deal out the cards slowly and with clock-like regularity. Every eye was riveted upon the box. With his elbow upon the table and his chin resting on the palm of his hand, Tom Dayton sat staring rigidly at the cards as they disclosed themselves slowly to view. The silence in the room became painful. At last the seven-spot was turned. It had won, and Tom Dayton had lost.

I noticed a twitching about his mouth, a swelling of his throat, and then, burying his face in his hands, he exclaimed:

"My God! I am ruined! Poor Minnie! Poor girl!"

Not a word was uttered by the group of men around the table. Kempler took up the cards, and began to shuffle them for another deal. Then Dayton, raising his face, white as death, put his hand into his breast-pocket and drew out the five hundred dollars. As he laid the bills on the table he said:

"Take them, Kempler. You've won them fairly!"

I felt that the time had come for me to keep my promise to Minnie Lafarge. With one hand on the revolver in my pocket, I sprang to my feet, saying:

"One moment, if you please. That money was not won fairly, and it shall not be paid!"

These words produced a startling effect upon the little group of auditors. Dayton looked up into my face with an amazed expression. Kempler turned ashen pale, and glared at me fiercely. No one spoke.

"I repeat that that money shall not be paid," said I. "It was won by a skin game!"

"What do you mean?" cried Kempler, white with rage.

"Precisely what I say. You have put up a job to fleece this man, whom you called your friend. You have already cheated him out of hundreds of dollars. And when his fortune was squandered you induced him to steal his wife's diamonds, which he has sold, and used the money to-night at this table. That five hundred dollars is a part of it. The rest is in your drawer. If you don't return every dollar of it, you'll wake up to-morrow in the Tombs. Gentlemen, I am going to prove to you that this is a skin-game."

Here Kempler jumped to his feet and made a movement towards the safe, in the corner of the room, on which was lying a revolver. Instantly I drew my own Smith & Wesson, and pointed it at his head.

"If you move one step," I said, "I will shoot."

By this time the excitement in the room was intense. Every man who had been playing was eager to give me the chance I demanded to prove the game a "skin." Half a dozen revolvers had been drawn, and Kempler and his confederates were held at bay by the infuriated men whom they had victimized. Still holding the polished barrel of the weapon within easy range of Kempler's head, I took up the box from which he had been dealing, and explained its workings to the crowd. Then I showed the cards, which are known technically as "cut," and which can be dealt so as to win or lose, as the dealer chooses. With these revelations, the men who had been fleeced threatened to shoot Kempler on the spot; but I prevailed upon them to keep quiet until the money of which they had been robbed could be returned.

"Mr. Dayton," said I, "has lost fourteen hundred dollars here to-night. Nine hundred of it is in that drawer. Kempler, if you value your life you will count out that amount!"

The scoundrel was so thoroughly frightened that he did as I demanded without a word.

"Now, Tom," I continued, "put that money in your pocket, and we will get out of here."

"Not till I have wrung the neck of that villain who has ruined me!" he exclaimed.

"The law will take care of him," I answered. And so I led Tom Dayton out of the house, leaving the other victims to settle their claims as they saw fit.

When we had entered the cab, which was still waiting, I related to Tom how his wife had called upon me that morning, and told me of his taking the diamonds, and the probable use to which he would put the money.

"She will never forgive me," he said in a choking voice.

"Yes she will, Tom," I answered. "She loves you better than her own life. Prove yourself worthy of her."

And, taking my hand in his, he said:

"I'll do it, Billy!"

Let me see. All this happened nearly a dozen years ago. To-day Richard Kempler is serving out a ten years' sentence at Sing Sing. Minnie Lafarge is unknown to the rising generation of theatre-goers. Tom Dayton is a rich man again. And as for me—well, I am still a barkeeper; but I think it would take more money than those diamonds brought to induce me to mix a drink for Tom Dayton.

AMUSEMENT ANNALS--CLIPPER SERIES, NO. XIII.

MISS BELLA MOORE.

This lady's recent resumption of stage-life is the opportunity for reproducing her portrait from the columns of *The London Illustrated Sporting and Dramatic News*. She is the wife of Frederick Vokes of the talented Vokes Family, and the daughter of George Washington Moore, coproprietor of Moore & Burgess' London Minstrels for the past dozen years. In this city, where he was born, he is known better by the sobriquet of "Pony" Moore, bestowed on him in boyhood in recognition of an unaspiring stature that threatened to make him forever the rival of Tom Thumb. But all of a sudden he began to grow out of his clothes, and he is now as tall as the average of full-grown human beings. Over thirty years ago he first embraced the profession of minstrelsy, but it has been during only the past twenty or so that he has clung to it. In the interim he had stood as a target for Hernandez to pitch his knives at in the impalement feat, and had been an entree and a steeplechase rider in Franconi's Hippodrome, when it occupied the ground whereon the Fifth-avenue Hotel then stood not. Since 1859 he has been engaged professionally in England only, and he may be classed as among the most successful of minstrel managers in either hemisphere. Though for so long a time residing abroad, he is still thoroughly American in his ideas, and noted for the ready and cordial welcome he has for American performers visiting London. This, while it does him honor in many ways, does not detract from his popularity as a manager. Seven years ago, or on Jan. 8, 1870, his daughter Bella made her debut at the Olympic, London, in W. S. Gilbert's "Princess," a whimsical allegorical perversion, in blank verse, of Tennyson's poem. There is now a sad pertinence in the reminder that this burlesque was acted in conjunction with the early representations of Andrew Halliday's "Little Em'ly," in which, as Micawber, George Fawcett Rowe acquired his first popularity in London. Subsequently Miss Moore appeared at the Adelphi, at the Strand in the burlesque of "St. George and the Dragon," at the Alhambra in the farce of "Oh, My Head!" and at the Victoria as Cinderella in the burlesque of that name. She was now a humorous actress of bright and vigorous style and rare availability. In November, 1872, she began an engagement at the Court Theatre, where she made her last appearance on March 22 following, retiring from the stage upon her union with Mr. Vokes. The recent marriage of Miss Rosina caused a vacancy in the Vokes Family, and the former Miss Bella Moore was called upon to fill it, reappearing upon the stage on March 19 last, at Leicester, Eng., in the part originally portrayed by Rosina Vokes in "The Belles of the Kitchen." As we close this paragraph, a letter comes to hand from Mr. Frederick Burgess, partner of Mr. Moore, stating that the latter was on the eve of sailing from Liverpool and would reach this city about the 17th inst.

ANDREW HALLIDAY.

This favorite dramatist, who seemed to ignore translations, and adapted the stories of standard English novelists, rather than the works of foreign playwrights, if Victor Hugo be excepted, died in or near London on April 10. He was born in Banffshire, Scotland, in 1830, and the name by which he was known to the public was but two-thirds of his full one—Andrew Halliday Duff. Educated at Marischal College and University, Aberdeen, he early exhibited a decided leaning towards a literary life by contributing sketches and verses to local journals. Going to London, he made literature a profession, being engaged at first on *The Morning Chronicle*, and afterwards on *The Leader*, *The Cornhill Magazine*, and *All the Year Round*. Among the earliest of his dramatic efforts was his burlesque of "The Mountain Dhu," which was the Christmas novelty at the Adelphi in 1866. It is deserving of mark that nearly every one of his plays had its initial production in London. About the only exception we can now note is his farce of "A Teetotal Family," produced at the Royal Alexandra, Liverpool, April 7, 1869, and scarcely heard of again. Probably it was in the three-act drama of "Daddy Gray" that he was first presented to a New York audience. This piece, originally seen on Feb. 1, 1868, at the Royalty, where it was kept on for upwards of one hundred nights, was produced at the Fifth-avenue Theatre in December, 1869, with E. L. Davenport in the title-role. After "Daddy Gray" came "The King o' Scots," at Drury-lane, Sept. 26, 1868. It was also brought out Oct. 16, 1869, at Sadler's Wells, and on March 21, 1870, at Astley's, with the veteran Samuel Phelps, who was the original at Drury-lane, as King James and Trapbois. Then came the two-act serio-comic drama of "A Loving Cup," at the Royalty, Nov. 26, 1868, and "Checkmate," two-act comedy, also at the Royalty, July 15, 1869. His "Little Em'ly," as familiar in this country as G. F. Rowe's recital of the distresses of Wilkins Micawber, was brought out at the Olympic on Oct. 9, 1869, where it had a protracted run, being revived on June 27. On Sept. 5, 1870, it was transferred to the Standard, and on Nov. 28 produced at the Victoria. His "Great City" was another work of excellence, and was produced notably at the Surrey on Nov. 8, 1869. "Love's Doctor" followed at the Royalty on Jan. 27, 1870, and that was succeeded on April 16, at the Vaudeville, by "For Love or Money," which George Honey produced at the Globe, Boston, Sept. 13, 1875. At Drury-lane, on Sept. 24, 1870, was first enacted his "Amy Robsart," which at the Royal Alfred, on the following Nov. 12, was followed by another author's "Kenilworth, or the Gentle Amy Robsart." The subject was as old as Sir Walter Scott, and had been treated at the Adelphi by J. R. Planche as early as 1820-1, with Mrs. Waylett as Amy. Mrs. D. P. Bowers and Miss Adelaide Neilson have familiarized Americans with the play. Mr. Halliday's works in 1871 were "Notre Dame" and "Rebecca," the former in three acts and the latter in four. London saw that year "The Bellringer of Notre Dame" and "A Legend of Notre Dame," by other authors. Halliday's version, a new treatment of another old subject, ran from Easter Monday to the close of November. It was interpreted in this country in 1873-4 by T. C. King the English tragedian. His "Rebecca," derived from Scott, and being "The Jewess" in another form, was produced at Drury-lane on Sept. 23, 1871. In 1872 he brought out "Hilda, or the Miser's Daughter," and "The Lady of the Lake" (four acts, Drury-lane, Sept. 21). "Hilda" was in three acts, was founded on Ainsworth's novel, and ran at the Adelphi from April 1 to the close of the season, in July. His four-act drama of "Heart's Delight," having Dickens' "Dombey & Son" as its basis, was first performed on Dec. 17, 1873, at the Globe; and at Drury-lane, on Sept. 26, 1874, his "Richard Cœur de Lion," also in four acts, and based on Scott's "Talisman," had its primary production. At the Adelphi, on March 20, 1875, his "Nicholas Nickleby" was first performed, the late George Belmore being in the cast. At the end of the year it was superseded by a revival of his "Little Em'ly," which, the most popular of his pieces, was perhaps the last played in London in his lifetime. He had long been in feeble health, and his death was not unexpected. He was the son of the Rev. William Duff, a Scotch minister, and is said to leave in this country a brother who at one time was connected with the general post-office in Chicago, Ill.

SPECIES OF LIONS.—Upon the authority of M. Gerard, the famous slayer of these beasts, we are told that no less than three species are found in Algeria, viz., the black lion (*el adrea*), the fawn-colored lion (*el asfar*), and the gray lion (*el zarzouri*). In parts, at least, of Asia, as in Africa, the idea is likewise entertained that there is more than one species of lion. Layard, in his "Nineveh and Babylon," says that, on the river Karoom, he had seen lions with a long, black mane, and goes on to say: "The inhabitants of the country make a distinction between them and the common maneless lion; the former are '*kafir*,' or infidels, the other Mussulmans, though the belief of there being two or more kinds of lion, not only in Southern and Northern Africa, but in Asia, is, as shown, pretty general; yet great naturalists, on the contrary, assure us there is only one species in the world, and that the difference observable amongst these animals in regard to size, color, etc., is solely attributable to the effects of climate, soil, food, age, or other circumstances.

PAY OF ENGLISH SOLDIERS AND MARINES.—The pay of officers of the marines and of officers of the army in Great Britain are identical, but there is a difference in the pay of the men. A soldier now receives 1 shilling a day for pay, and for the first 12 years of service 2 pence a day of deferred pay and free rations. The pay of marines—of a marine on shore is 1 shilling 2 pence a day and 1 penny a day for beer-money; but 4½ pence is deducted for rations, so that his net pay on shore is 10½ pence, or just about 19 cents. When afloat he receives 1 shilling 2 pence a day and free naval rations. As the marine serves half his time on shore and half afloat, his average net pay is 1 shilling and a farthing. The pay of a sergeant in the army is in excess of the pay of a sergeant in the marines.

CLIPPER VARIETIES.

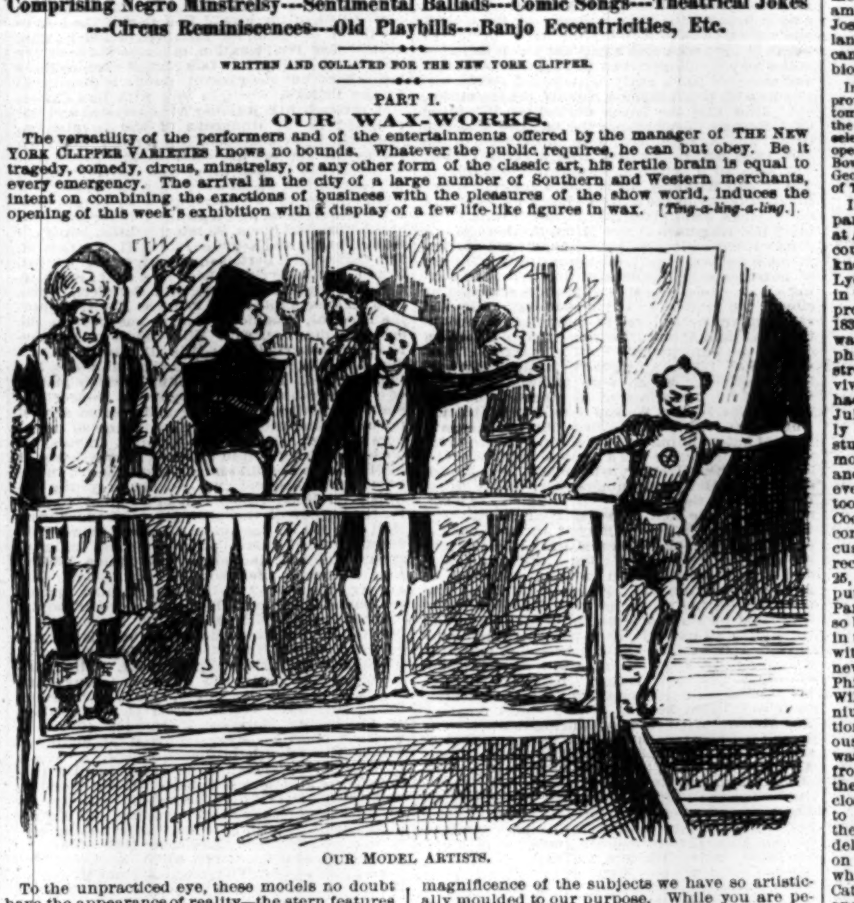
Comprising Negro Minstrelsy---Sentimental Ballads---Comic Songs---Theatrical Jokes ---Circus Reminiscences---Old Playbills---Banjo Eccentricities, Etc.

WRITTEN AND COLLATED FOR THE NEW YORK CLIPPER.

PART I.

OUR WAX-WORKS.

The versatility of the performers and of the entertainments offered by the manager of THE NEW YORK CLIPPER VARIETIES knows no bounds. Whatever the public requires, he can but obey. Be it tragedy, comedy, circus, minstrelsy, or any other form of the classic art, his fertile brain is equal to every emergency. The arrival in the city of a large number of Southern and Western merchants, intent on combining the exactions of business with the pleasures of the show world, induces the opening of this week's exhibition with a display of a few life-like figures in wax. [*Ting-a-ling-a-ling.*]



OUR MODEL ARTISTS.

To the unpracticed eye, these models no doubt have the appearance of reality—the stern features of the bloody Duke of Gloster, the heroic bearing of Commodore Decatur, the spirited pose of the Southern Carpet-bagger, and the picturesque attitude of the circus clown as he suits the action to the word, and vice versa, are all so cleverly designed and faithfully executed, that it is not surprising you should mistake them for real flesh and blood. But we assure you, kind friends, that the figures you see before you are *not* living—they are made of wax and butter. There is no similar exhibition that can be compared to this in the grandeur and magnificence of the subjects we have so artistically moulded to our purpose. While you are perusing these exquisite resemblances of humanity, and endeavoring to satisfy yourselves that they are not reality, we shall have much pleasure in adding to the interest of this great demonstration by bringing forward La Belle Katrina, who will warble a ballad which has just been composed for her at a cost of three thousand dollars. [Mr. Conductor, *if* you please, let the accompaniment be soft and low, like the bass-fiddler's hat, which he will remove.] (*Enter singer.*)

SWEET KATRINA.

GOING BACK TO THOSE I LOVE.
BY ANNIE M. CURTIS.

Tender dreams are in my heart,
Going back to those I love;
Care and I shall dwell apart,
Pleasure follows where I rove;
Down the old-time, sinless ways,
Sweet as roses' breath in June,
Floats a fragment on the breeze,
Of some half-forgotten tune.

Chorus.
Rest has come to aching feet,
Pleasure follows where I rove;
After weary years 'tis sweet—
Going back to those I love.

Joy has smothered every sigh,
Whispers Hope of answered prayer;
Bloom-lit field and arching sky
Once again a glory wear;
Comes no sound of voice unkind
Where my feet unwearied range;
Going back at last to find
Hearts that know not chill or change.

Chorus.
Rest has come to aching feet, etc.

ROUGH ON THE CONDUCTOR.—A secretary commissioned to report as to the manner in which a certain theatre was managed in France reported: "The conductor of the orchestra has not played a note since his arrival. If he contents himself with making gestures, I suggest that he be discharged."

PART II.

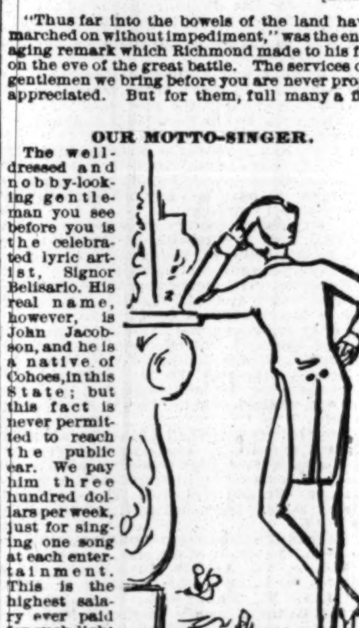
"THESE OUR ACTORS."

Shakespeare, the anniversary of whose natal day is now approaching, was a writer of plays, by which he gained great fame; he is also said to have acted in some of his own plays, which showed a confidence in his works that authors of the present day are not slow to commend and emulate. This man could write in a tragic vein, or in a comic style—it made little difference to him; but it was in his grand historical productions that the power of his mighty intellect shone with the greatest resplendence. His are no one-horse works—it requires the intellect of a very exalted performer to fill the bill when Mr. Shakespeare is presented to our notice. It is to his superior judgment of the taste and abilities of human nature that we are indebted for the presentation, in his play, of the gentlemen who will now pass before you as warriors in the mimic strife which rages with such impetuosity on the bloody field of Bosworth.

[*Enter supers—marching.*]

"Thus far into the bowels of the land have we marched on without impediment," was the encouraging remark which Richmond made to his forces on the eve of the great battle. The services of the gentlemen we bring before you are never properly appreciated. But for them, full many a flower would be born but to blush unseen; but for them, the star of the night would flicker and go out like some of our street-lights. Therefore, we say, treat them tenderly, for they are the humble supporters of our great dramatic temple, though some of them get but twenty-five cents per night.

OUR MOTTO-SINGER.



The well-dressed and nobby-looking gentleman you see before you is the celebrated lyric artist, Signor Belisario. His real name, however, is John Jacobson, and he is a native of Cohoes, in this State; but this fact is never permitted to reach the public ear. We pay him three hundred dollars per week, just for singing one song at each entertainment. This is the highest salary ever paid for such light work, by any variety manager. He will now sing:

It's Very Hard to Say.
TO MRS. HARRY THOMPSON,
BY JOHN MCVEIGH.

So many songs of late are sung,
And so many mottoes told,
That to circulate another one
To some may seem quite bold;
But still I have made up my mind
To put this one on the way,
But whether it will please or not,
Why, it's very hard to say.
Chorus.—Yes, very hard to say, my boys—
Yes, very hard to say;
I hope it will, at any rate,
Though it's very hard to say.

Some people say that times are hard,
Worse than in former years;
And that the future will be worse
They express in words their fears.
The causes they assert to be
Our official frauds each day;
But if they themselves fat office held,
It would be very hard to say.
Chorus.—Yes, very hard to say, my boys, etc.

You'll often hear a man condemn
His neighbor's every sin;
Call him a rascal, thief and fraud,
Which tends to injure him;
But if he'd only stop to think
And argue in this way:
"Have I not some of these defects?"
Then it's very hard to say.
Chorus.—Yes, it's very hard to say, my boys, etc.

So, as we jog along through life,
Let's take this as our plan—
Let times be good or be they bad,
We'll do the best we can
To alleviate each other's wrongs,
Be they whate'er they may.
By doing this there are many words
That won't be hard to say.
Chorus.—That won't be hard to say, my boys, etc.

THE COLUMBIA-STREET THEATRE, Cincinnati, O., in 1829.

E. Henry Carter of Cincinnati, O., who saw the performances, it being his first visit to a theatre, contributes the bill of which a copy is appended. Mr. Raymond was drowned in this city in 1832; Alexander Drake died about 1830; Mr. Palmer died in Charleston, S. C., in 1833; James M. Scott died in this city May 1, 1849; Blanchard was a circus-manager, who furnished the horses—he died in Louisville, Ky., in 1837; Master William Blanchard, who subsequently traveled with Barkham Cony and dogs, died in London, Eng., Sept. 20, 1859; Mrs. Fosdick, who subsequently married Edwin Dean, and became the mother of the late Julia Dean-Hayne-Cooper, died some years ago; Miss Elizabeth Blanchard, a daughter of the circus-manager, besides being a fine equestrienne, displayed some talent as an actress; Eliza Petrie (Mrs. Place) died in Washington, D. C., July 7, 1865; Mr. Langton died some years ago; Mr. and Mrs. Rowe are living in retirement in New Orleans, La. The theatre, which was the only one in Cincinnati at the time, was located on the south side of Columbia street, between Main and Sycamore streets, and was under the management of Alexander Drake.

THEATRE.

Second night of
TIMOUR THE TARTAR.

The managers respectfully inform their patrons and friends that, in order to give effect to this beautiful melodrama, they have procured the
HORSES AND RIDERS OF THE CIRCUS
to fill the warlike department, and several characters of the dramatis personæ of the piece.

ON WEDNESDAY EVENING, JANUARY 14, 1829, will be presented the grand melodramatic spectacle, as written by M. G. Lewis, author of "The Castle Spectre," called

TIMOUR THE TARTAR.

Timour the Tartar........Mr. Raymond
Oglou, his father........A. Drake
Bermiddeen, principal officer........Palmer
Drassman, Georgian chief........Mr. Stith
Octor........Scott
Georgians and Tartars........By the company
Abdalac........Thornton
Sandballett and Kerim, two rival chiefs, Blanchard and Garcia
Agib, a Mingrelian child, prisoner to Timour, Master Blanchard
Loreida, Princess of Mingrelia........Mrs. Fosdick
Liska, sister to Timour........Miss Blanchard
Selima........Miss Petrie

In the course of the piece will be exhibited all those astonishing performances by the horses which have been most deservedly the wonder of admiring crowds—their tractability in grand combats, scaling the ramparts, leaping water-falls, flying leaps through breaches, and, still more wonderful, their dying scenes, in which the agony of expiring animals is so wonderfully depicted.

In the course of the evening Miss Blanchard will dance
A PAS SEUL.

National song of "Harry Bluff" by Master Leslie.

Previous to the grand drama, the company will perform the admired piece of
THE MIDNIGHT HOUR.

The General	Mr. Drake		
Marquis	Mr. Palmer	Matthias	Mr. Henry
Sebastian	Mr. Stith	Flora	Mrs. Fosdick
Nicholas	Mr. Langton	Julia	Mrs. Petrie
Ambrose	Mr. Rowe	Cicely	Mrs. Rowe

Doors to be opened at half-past five, and performance to commence at half-past six o'clock. Prices of admission: To the first tier of boxes and pit, 75c.; to the second tier, 50c.; to the gallery, 25c. No money can be received at any of the doors; admission must be obtained by tickets. Tickets and places for the boxes can be had at the box-office every day of a performance from ten in the morning until two in the afternoon, and from five until nine in the evening. Tickets may be also had at Captain Cromwell's Hotel, and the Shakespearian and Columbus Coffee-houses.

FOOLING THE TICKET-SELLER.—The boys of Winnemucca, Nevada, had some fun with a showman. They formed a line from the ticket-office extending around a near corner. Each asked the price of admission, and, when being told that it was fifty cents, shook his head, said it was too dear, retired, and fell in at the rear of the line. This was kept up until the showman, astounded by the unanimity and seemingly great number, reduced the charge, and then every boy cleared out.

THE LATE "NAPOLEON FOSTER."

After three days of illness, this patriarch in almost all that pertains to the American stage or its amphitheatre died in this city on April 9 last. Joseph C. Foster was born in Edinburgh, Scotland, on Jan. 31, 1804. Those who survive him can know but little of his early life. Says the only biographical sketch of him we have seen:

> In his earlier years he was a playactor in the British provinces, and later he assisted in the production of pantomimes in Astley's Amphitheatre, in the Adelphi, and in the Haymarket. He came to this country in 1832 with the celebrated Cooke's Circus, from London, and the company opened the Vauxhall Gardens, at Eighth street and the Bowery, this city. Therein, under Foster's direction, "St. George and the Dragon" and "Mazeppa, the Wild Horse of Tartary," were produced.

It is possible that his remarkable talent for pantomimic marvels and splendors found scope at Astley's and at the Adelphi, London, but it could have had no place at the Haymarket, which knew not of pantomime until Dec. 26, 1853, when Lydia Thompson impersonated Little Silverhair in "The Three Bears." It is not possible that he produced "Mazeppa" at Vauxhall Gardens in 1832, inasmuch "as the wild steed of the Ukraine" was first seen in America at the then new Amphitheatre (Richmond-hill Theatre) in Varick street, on April 18, 1833, although when it was revived at the Bowery Theatre on Feb. 20, 1837 (it had been originally produced at that house on July 22, 1833), he may have participated indirectly in its four weeks' run, as Thomas Cooke's stud of horses certainly did. It is not much more than possible that he produced "St. George and the Dragon" at Vauxhall in 1832, and at all events its first recorded performance in this city took place at the Park Theatre on March 29, 1837, Cooke's company participating. As to his having come here in 1832 with Cooke's Circus, that circus did not reach here until early in 1837, its first recorded appearance in America being on March 25, at the Park Theatre, in "Gulliver and the Lilliputs." While he was doubtless with them at the Park and Bowery Theatres, his name has not so been preserved; and we first find it mentioned in the Fall of 1837, when he was of the company with which, on Aug. 28, Thomas Cooke opened the new amphitheatre, corner of Ninth and Chestnut, Philadelphia, among the dramatic company being William Warren, now of Boston, and his sisters. Junius Brutus Booth as Hamlet was the initial attraction, and on Nov. 20 the late N. H. Bannister's famous spectacle of "The Destruction of Jerusalem" was brought out on a grand scale. Foster had come from the Adelphi, London, and now had charge of the properties, etc., with Cooke's Circus. Cooke closed on Dec. 20, 1837, and Foster went with him to the Front-street Theatre, Baltimore. There they were burned out, and they returned to Philadelphia, opening at the Walnut-street Theatre on April 2, 1838, and producing "Mazeppa" (in which Foster did Rudzloff the chamberlain), "The Cataract of the Ganges," "Timour the Tartar," and "Napoleon Crossing the Alps," with Foster as Napoleon, his pet role. Cooke closed on May 25, and returned to England. Foster remained, and he and his wife were of the company with which the Baltimore Amphitheatre, built on the site of the Front-street Theatre, was dedicated by F. C. Wemyss on Dec. 3, 1838.

It was in Philadelphia that his genius for spectacular effects first found adequate expression. The late William E. Burton opened the new National Theatre, as lessee, on Aug. 31, 1840. The new enterprise, which had promised much, grew discouraging. As a last resort Burton ventured into the domain of spectacle. Seizing upon "Lurline, or the Spirit of the Rhine," out of which the late Francis Courtney Wemyss had some years before constructed "The Maid of Cashmere" in opposition to Mme. Celeste's "La Bayadere" at a rival house, Burton built up a three-act drama which he called "The Naiad Queen." The late J. R. ("Russell") Smith, afterwards of panoramic fame, did the scene-painting, and Foster was called in to arrange the scenes, traps, transformations, marches, etc. Burton played Schnapps, Ed. Shaw was Sir Rupert, Eliza Petrie was Coraline, Mrs. Plumer was Fluvina, and Charlotte Cushman, heading an Amazonian band of one hundred, was the Naiad Queen. The crowning triumph of stage mechanism was in the scene depictive of the Lurlie grotto baths, not a "wing" being visible, and the entire area of the stage being converted into a circle. The magnificence of "The Naiad Queen" had never been equaled upon the American stage, and the major honors of the grand production were shared by Foster and Smith. During Burton's reign at the National quite a number of pieces from Foster's pen, which could be either creative or adaptive, as occasion required, were brought to light. Among the productions he directed were "The Seven Champions of Christendom" (really "St. George and the Dragon" over again), "Tippo Saib," and "The Invasion of Russia." The last, in which he himself personated Napoleon, derived added grandeur from the employment of a stud of forty horses. From the National he went to the Walnut, where, on Aug. 20, 1841, he superintended the production of "The Water Queen, or the Sprites of Donau." This was a medley of "Undine," "Lurline," and "The Naiad Queen," E. L. Davenport playing what was called Sir Hildebrand, and Tom Hadaway doing comic business as Tietwig. At the same house, on July 29, 1844, he brought out his "Munchausen, or the Sorcerer of the Green Isle," which was followed on Aug. 1 by his military drama of "Napoleon Bonaparte," with himself in his favorite title-role. This was supplemented on New-Year's Day, 1846, by his "Young Napoleon and His Father," he being, of course, the inevitable father. The year 1846 witnessed one of his greatest successes, viz., "The Enchantress," which, several years later, was a feature at the Walnut, Philadelphia, under Peter Richings' stage-management, and which the Seguins ran for twenty nights at the Broadway Theatre, this city, in the Spring of 1849. This musical spectacle, which still has possession of the stage, was first produced, under Foster's personal direction, at the Chatham Theatre, this city, on May 25, 1846, and had a run of two weeks—noteworthy for those days, and remarkable for that house of many and rapid changes.

During the season of 1846-7 he was stage-manager of the Philadelphia Amphitheatre, where, on April 24, 1847, he brought out his cold-earth-and-salt-water spectacle of "Victory upon Victory, or Triumphs on Land and Sea," and for his benefit, on May 1, "The War in Mexico," also making his first appearance that season in the equestrian roles of Don Quixote, Robert Macaire, and El Tauridor d'Espagna (the bullfighter of Spain) "on a single steed." As stage and equestrian manager of Welsh's Amphitheatre, in the same city, in 1847-8, he fairly crammed the programmes with spectacular pieces of his own invention either wholly or in part. Among these productions were "The Horse-thief's Leap," in which the late A. J. A. Neafie and Miss Mary Duff, together with Mrs. John Drew (then Mrs. Mossop), took part; "The Black Rider" (often revived); "The Triumph of Rough and Ready," with Foster as Gen. Zachary Taylor; "The Wreckers," in which Joseph Jefferson, now a rising painter in London, Eng., played Timothy Fleece; the pantomime of "The World Reformed," "The Bullfighter of Spain," "Captain Kydd," and "The Naiad Queen." The last was not the Burton production of eight years before, but another clever rehabilitation of "The Spirit of the Rhine," while "Captain Kydd, or the Witch of Hurlgate," was merely an amplification of the piece of that name dramatized in 1838 by F. C. Wemyss from J. H. Ingraham's novel, the late Mrs. Henry Lewis then being the heroine. On April 2, 1849, he became sub-lessee of Welch's, signaling his advancement to that positon by producing his "Spirits of the Golden Mountain," intensely German in its monstrosities; his "Aswanmedher, or the Brahmin's Prophecy," an Eastern spectacle that brought out Mons. Zavistowski and Christine (then Ludlam); and "The Swamp Steed, or Marion and his Merry Men"—not Foster's, but credited at that day to Howard Paul, who was a little behind time, as substantially the same drama by substantially the same equestrian performers had been done in this city a year before. Foster's apparent connection with the Amphitheatre ceased on May 24, 1849, when for his benefit his "Battle of the Amazons" was the card. Still hand-in-hand with Gen. Welch, he next became acting and stage manager of the Chestnut-street Theatre, beginning Sept. 1. Here he brought out his "Fighting Brothers of Rome" (the hoary legend of the Horatii and Curiatii retold), which as late as January, 1869, achieved a slight success at the Bowery Theatre, this city; "Philadelphia As It Is," with John E. Owens as Jakey in opposition to Frank Chanfrau, who at the Arch was doing the original "New York As It Is;" "Harlequin and the Monster of St. Michael's," reproduced at the Bowery seventeen years ago, with Tony Pastor as the Clown; "The Robbers of the Black Forest," a German fancy newly-clothed; "The Sea-king's Vow;" and "The Philadelphia Fireman and the Chestnut-street Heiress," which, six months later, at the National Theatre, this city, was brought out as "a new drama," under the diaphanous title of "The New York Fireman and the Bond-street Heiress," the late Harry A. Perry, as Frederick Jerome, so pleasing the fire-laddies that he was elected a member of "Old 42 Engine." On top of Foster's "Philadelphia Fireman" came "The Three Guardsmen," a version of which, dramatized by Lester Wallack, and being about his maiden effort at playwriting, had been produced at the Bowery Theatre, this city, in the Fall of 1849. Doubtless the production of "The Three Guardsmen" by Foster had been suggested by the success of the late George H. Andrews' dramatization of "Monte Cristo" at the Walnut, with the late William Wheatley as Edmond Dantes.

In May, 1850, Foster returned to the stage-management of the National, Philadelphia; early in September following he opened the old Pittsburg (Pa.) Theatre, of which he continued lessee for several years, withdrawing to open Masonic Hall, in that city, as well as subsequently the Apollo Theatre as the New National, April 12, 1858; about 1851, being a man of many irons in the managerial fire, he joined S. P. Stickney in the direction of the Amphitheatre on Baronne street, New Orleans; in December, 1851, with Mrs. F. W. Lander as the star, he opened Melodeon Hall as the second theatre in Wheeling, W. Va.; in the Spring of 1853 he took a ten years' lease, afterwards resigning it, of the Cleveland Theatre, and in June of 1854 he opened the house on Bank street, and now the Academy of Music, which he called "Foster's Varieties;" he opened the Philadelphia National on July 12, 1852, and tried it again as late as July 26, 1858; he was acting and stage manager of the Chatham Theatre, N. Y., beginning May 6, 1861, when it was called that for probably the last times, the proprietor being a well-known scenic-artist now at the West; in June, 1862, he became stage-manager of James Nixon's Cremorne Gardens, this city; in 1862-3 he was proprietor of a troupe of traveling pantomimists, with his son Hernandez at their head; and with the close of the season of 1866-7 he terminated a three years' connection with the Arch-street Theatre, Philadelphia. Since then he has been known mainly as a costumer, a furnisher of properties, and a director of spectacles.

In 1862 he dramatized Victor Hugo's "Les Miserables." In 1868-9 his dramas of "Ned Scarlet," "The Revolution in Spain," and "The Seven Dwarfs" were produced at the Bowery Theatre, this city, where he then was. To John E. McDonough he disposed of the right to his "Twelve Temptations," which had its first production on Feb. 7, 1870, at the Grand Opera-house, this city. It kept the stage until intensely hot weather, July 9, and has been revived there once or twice. "Lalla Rookh," also Foster's, had its first representation on March 16, 1872, at the same house. The author supplied the properties, and his daughter Ada furnished the costumes. The spectacle was written in four acts, but it had to be played in five on the first night at least. It was Foster's last great work, and he superintended its production. This he also did for Mrs. Julia E. Dunn's "Ahmed," which had its first presentation on any stage March 29, 1873, at the Grand Opera-house. That it did not catch the public fancy here was not the manager's fault, for it also failed in that direction in San Francisco, where he had nothing to do with it. As a manager, he had made money; but only a few American managers who have attained to anything like his advanced years have failed to die poor, and the jade Fortune was not in the mood to make "Governor Foster" an exception. He was thrice married. If numbers are a guaranty, he will be worthily represented in his children.

THE GAME OF CHESS.

To Correspondents.

HERR H. MEYER.—The acknowledgment of the prize and the Ward-Harris game to hand; thank you. The break in "Four Cosmopolites" and "No Name" we were already aware of. Package of *Journal* slips received.

JOHN G. BELDEN.—It is perfectly satisfactory.

J. PARKINSON.—Your entire body of solutions is correct; but that of Problem 1,058 is "an impeachment" of its integrity. Problem in a critic's hands.

"OLD CRONIES."—You will not win a centennial prize, if Mr. Parkinson's suggestion in No. 2—1..Q to K Kt 4—is correct.

COL. HUGGINS.—Emendation received.

J. B. MCKIM.—Received with very lively pleasure.

GEO. E. CARPENTER.—Your card next week; were full on its receipt.

I. D. J. S.—Thanks for the acceptable services.

JAS. MASON.—That little oddity is very welcome.

DANIEL JAGER.—*The Lebanon Herald's* Problem Tourney is not yet decided; it was some other first prize that Mr. Shinkman took.

Solution of Problem No. 1,050.

Special prize, as the masterpiece of those in our recent tourney, based on "Miron's specialty."

Black.	White.	Black.	White.
1..K to Kt 5	Kt to R 2+(1)	5..K to his 2d	Q B × Q
2..K × B 3d P	B × Kt +	6..P-B 4 +	Moves
3..K-Q 3	B-K R 2 +(a)	7..Kt, or B, mates accordingly.	
4..Q-K 4	K R-Q sq + (b)		

(a) If White, 3..B to his 5 +; 4..K × B, K R-Q sq *best*; 5..P-K B 4 +, K × P; 6..Q-K B 3 +; and 7..Q, or R, mates.

(b) If White, 4..B × Q +; 5..K to his 3 *best*; 6..P +; and 7..B mates.

*** The number of sub-variations on this profound combination, most of them leading to mates in 4, 5 and 6 moves, is almost beyond belief.

(1)

If White, 1..Q R +, (c)		4..K to Kt 6	Kt to Q 2 +
2..P × Q R	Kt-R 2 +	5..Q × Q Kt, and mates in two more moves.	
3..Q × K Kt (d)	P-B 3 +		

(d) If Black, 3..K × B 2d P, Kt to Q 2 +; 4..K to Q 4, followed by 5..K to his 3, etc.

(c) If White, 1..K to his B 4, mate follows on the 5th move.

(2)

And if 1..Kt to Q 5 +,		4..Q × B 1st P	B to K 5
2..Q B × Kt	R-his 4 +	5..Kt × R 2d P +	K-R 5
3..Kt P × R	B 2d P × B (e)	6..Q mates.	

(e) If White, 3..P to Q B 3 +; 4..Q × P, Kt × Q; 5..B to Q 2 +, etc.

After the attentive student has "taken in" the above, and spent a week's leisure in an exhaustive examination of all that remains, he will appreciate Mr. Carpenter's enthusiastic eulogies of this magnificent production.

THE CAFE INTERNATIONAL is now fairly established at its new quarters, No. 699 Broadway. It was opened to the public on Saturday, March 24. Its appointments are chaste and ample. This resort for chess-players may be destined to fairly rival the Cafe de la Regence of Paris. It possesses many advantages over other chess saloons, as within its inclosure may be found a first-class restaurant and billiard-saloon, the whole occupying two immense floors; but the chess-room, with its appointments, will most interest readers of this department. The playing-tables are of black walnut, the chess-boards being imbedded, and covered with plated-glass nearly half an inch in thickness; a small bead-finish is fitted closely around the plate. Here are chess-boards at once definite and perfectly clean. The chess-library contains about 400 volumes. With all this comfort and grandeur, we find no increase of charges. Here the chess-player finds a quiet home.

A CONSULTATION MATCH was played at the Cafe International, this city, April 13, by Messrs. Mackenzie, Delmar and others against Messrs. Mason, Barnett and others. The opening was a French defense. The game was abandoned at a late hour as drawn.

Enigma No. 1,063.

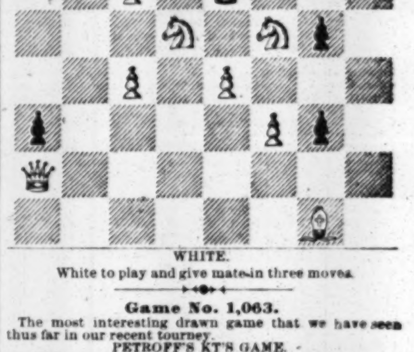
A pretty device from the Centennial Problem Tourney. *From American Chess Journal.* BY "NOUS VERRONS."

White to play and give mate in four moves.

Problem No. 1,063.

Dedicated to F. M. Teed, Esq. BY COL. A. B. HUGGINS.

BLACK.



WHITE.

White to play and give mate in three moves.

Game No. 1,063.

The most interesting drawn game that we have seen thus far in our recent tourney.

PETROFF'S KT'S GAME.

White, Limbeck.	Black, Delmar.	White, Limbeck.	Black, Delmar.
1..P to K 4	P to K 4	18..Q × K Kt	K B to his 3
2..K Kt-B 3	K Kt-B 3	19..Q Kt-K 4	Q B × Kt (b)
3..Kt × K P	P-Q 3	20..Q R × B	P-Q B 4
4..K Kt-B 3	K Kt × P	21..Q-her 2	P-Q Kt 4
5..P-Q 4	K B-K 2	22..Q P × P	Q P × P
6..K B-Q 3	K Kt-B 3	23..Q × Q (c)	Q R × Q
7..Castles	Q B-Kt 5	24..K Kt-K 5	K-Kt sq
8..P-K R 3	Q B-R 4	25..Kt-Q B 6	Q R-Q 2
9..Q Kt-Q 2	Q Kt-B 3	26..R-Q B sq	K B-Q 5
10..P-Q B 3	Castles	27..Q R-K 7	Q R × R
11..Q-her B 2	K-his R sq	28..Kt × Q R +	K-R sq
12..P-Q Kt 3	Q B-Kt 3	29..Kt-Q B 6	P-K Kt 3
13..Q B-Kt 2	K Kt-Q 4	30..Kt × R P	P-Q Kt 5
14..Q R-K sq	Q Kt-his 5 (a)	31..Kt-Q Kt 5	K-Kt 2
15..B P × Kt	Kt × Kt 2d P	32..Kt × K B	B P × Kt
16..Q-her B 3	K Kt × B	33..R-Q sq (d)	R-Q sq, and the partie was finally drawn.
17..Q R-K 3	Kt × Q B		

(a) A highly interesting episode, by which Mr. Delmar relieves the game from all imputation of dullness, wins a P, and relieves himself from the pressure of those prowling churchmen—adroitly enough.

(b) The situation of his own Bishops, not bearing on the hostile K, prevents his reaping fruits commensurate with his ingenuity.

(c) Securing an equality, with which, we suppose, he was satisfied.

(d) Why not go between the Pawns?

CHEQUERS.

To Correspondents.

H. D. LYMAN, Washington, D. C.—Thanks for information. It is quite possible that Mr. Gilbert is guiltless, as "history repeats itself" now and then.

J. T. MURRAY, East Cambridge.—1. Positions will be examined. 2. Enigma No. 46, Vol. 24, is by "J. T. M.," and not "J. T. H.," as given. 3. The position has already appeared, as Enigma No. 2, Vol. 25.

H. F. SHELLHASS, Newburg.—1. Anderson is not in the market. 2. Spayth's "A. D. P." and Drummond's fourth edition will cost $3 each. 3. Walker's "Sturges" is not easily obtained. 4. A knowledge of the general principles regarding the moves will answer. 5. If we mistake not, *The Magnet* is published in England. 6. Address Phelan & Brothers, 510 West Fifty-seventh street, this city. 7. Messrs. Wyllie and Martins are each 54 years old; Mr. Yates, 19. 8. Don't know the date of Anderson's death; but he died in Scotland several years ago. 9. We give up your conundrum whether "Anderson could beat Yates." 10. We prefer original positions. For books, address Ed. James, care of CLIPPER.

J. D. AMBROSE, Chicago.—Position on file. Solutions correct.

WYLLIE comes out in *The Glasgow Herald* to the effect that he will claim the "championship of the world" if his challenge to play for "£100 a side be not accepted at the end of next month."

CARD.—Washington, D. C., April 3, 1877. EDITOR CLIPPER.—Position No. 46, Vol. 23, communicated by A. D. Gilbert as an ending of game played in St. James Club, Philadelphia, appears to have been original with H. Tonkin of Falmouth, and was published in *Glasgow Weekly Herald* under No. 195. Play 23 to 18 for first move, and the position is then interesting, as Black to move, and win, and was given as Problem No. 197 in that paper.

Yours truly, H. D. LYMAN.

Game No. 4, Vol. 25.

Played between Messrs. Harrigan and Shafer.

THE "CROSS."

Black, Mr. Harrigan.	White, Mr. Shafer.	Black, Mr. Harrigan.	White, Mr. Shafer.
1..11 to 15	23 to 18	9..7 to 14	25 to 22
2..8 11	27 23(a)	10..14 18	22 15
3..4 8	23 19	11..11 18	24 19
4..10 14 (b)	19 10	12..3 7	28 24
5..14 23	26 19	13..9 14	24 20
6..6 15 (c)	19 10	14..1 6	32 27
7..7 14	22 17	15..7 10 (d)	White to move and win.
8..2 7	17 10		

The end-game appears as a position this week.

NOTES BY ED. D. D.

(a) 26 to 23 also draws. The move made is Anderson's first variation.

(b) 9 to 14 will draw; 10 to 14 is given for a draw by Anderson. See Variation 12, second edition.

(c) 7 to 14 is the standard move for a draw-game. See Variation 12, as above.

(d) The student will perceive that White has plenty of moves, while Black has a critical and cramped situation.

Solution of Position No. 3, Vol. 25.

BY A. J. DE FREEST.

White.	Black.	White.	Black.
1..3 to 7	2 to 11	4..10 to 6	1 to 10
2..20 16	11 20	5..27 24	20 27
3..12 8	4 11	6..32 23	White wins.

Solution of Enigma No. 3, Vol. 25.

BY T. M. JAMES.

White.	Black.	White.	Black.
1..19 to 16	12 to 19	4..1 to 6	2 to 9
2..3 7	2 11	5..5 7	White wins.
3..9 6	18 2		

Enigma No. 4, Vol. 25.

BY E. A. FLETCHER.

Black men on 2 and 14. Black kings on 10, 16 and 26. White men on 21, 22 and 23. White kings on 28 and 4. White to move and win.

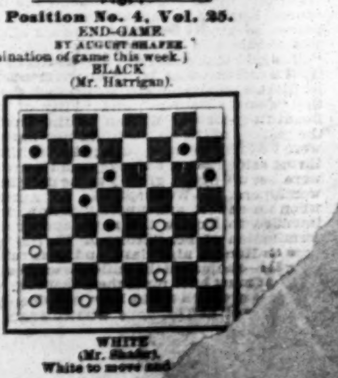
Position No. 4, Vol. 25.

END-GAME.

BY AUGUST SHAFER.

[See termination of game this week.]

BLACK (Mr. Harrigan).



WHITE (Mr. Shafer).

White to move and win.

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, *must be prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Apr. 16.

LADIES' LIST.

Atkinson, Maude (of Johnston's Co.)
Anderson, Josephine
Alexander, Laura
Booth, Agnes
Beaumont, Nellie (of Soldene's Co.) (2)
Burns, Nellie
Burdeau, Mrs. Jane
Brandt, Mrs. (Opera vocalist)
Bidwell, Helene D.
Clifton, Minnie (of Comiq., Sprinfield)
Clifton, Blanche
Coulson, Mrs. Frank
Courtright, Mrs. Nellie
Conway, Lizzie 6c.
Coombs, Jane
Clancey, Ellen
Campbell, Mrs. R. E.
Carroll, Sarah E.
Coleman, Mary
Douglas, Fannie (of "The London")
Dacy, Annie 15c.
Dunham, Mrs. Christie
Dillon, Mrs. Mary Louise
Dearden, Fannie
Dimple, "Dollie"
Doyle, Rosa
Davis, Ella
Duvalli, Elloise (2)
Esmond, Ella
Elberts, Kittie B.
Exod, Hazel
Egberts, Nannie
Eagan, Mrs. H. W.
Fairmont, Belle
Fisk, May
Francis, Lillie (velocipedist)
Goss, Mrs.
Gaugain, Marie
Gerry, Emma M.
Golden, Laura
Glassford, Mrs. A.
Gray, Maggie
Howitt, Belle
Harrison, Miss H. H. 6c.
Harrison, Lizzie (of Bella Union)
Hindle, Annie
Herbert, Emilie (2)
Howard, Minnie
Jacobs, Mrs J. M.
Kennedy, Florence 18c.
Kimberley, Bessie
Kneass, Mrs. Nelson
Kingsley, Miss C. C.
Lindsay, Jennie (2)
Leon, Nellie (of Leon Family)
Lawrence, Nellie
Lillian, Grace
Lang, Ione (2)
Lyle, Louise M.
Lipscome, Sarah
Lee, Georgie
Lawrence, Emma
May, Etta
McCarthy, Mrs. Chas.
Morelle, Fannie (of Soldene's Co.)
McGowan, Alice
Morton, Jennie (of Statue Co.)
Murray, Lottie
McDonald, Nellie
Morgan, Etta
McDonale, Mrs.
Miles, Mrs. Allie
Norton, Mrs. "Wash"
Norton, Alice (of Soldene's Co.)
Narcross, Hallie
Newman, Mrs. M. J.
Neoskaleta, Miss
Neilson, Miss 6c.
Palmer, Laura (2)
Purnell Sisters
Plympton, Eben
Paul, Genie
Pressey, Miss E. J
Phillips, Annie
Pomeroy, Louise
Phillips, Adelaide
Picquett, Minnie
Pendy, Mrs. John
Palmer, Laura
Richards, Bella
Raymond, Augusta
Ramage, Lizzie
Rosenburg, Bettie 6c.
Robert, Miss M. (late of "Zig Zag" Co.)
Ruperte, Florence
Ransom, Alice
Ravel, Mrs. Sophia
Riddell, Kate
Remington, "Daisey"
Robinson, Mrs. Harry
Radcliffe, Mrs. A. M.
Strauss, Sophia
Stetson, Mrs. E. P.
Stanhope, Adeline
Smith, Mrs. "Sol"
Shanley, Josie
Sauret, Mad.
Thompson, Mrs. Mary
Turner, Kittie (late of Cleveland, O.)
Vincent, Ida 6c.
Vesey, Clara
Von Hilleron, Bertha
Wentworth, Lottie
Wood, Fannie
Wilson, Julia (of Whitcomb's Co.)
West, Eva
Wood, Mrs. Rose
Williams, Mollie (late of Chicago)
Wren, Martha 3c.
Wood, Blanche (vocalist)
Wyndham, Alice
Wilson, Julia
Zanfretta, Josie

GENTLEMEN'S LIST.

Arnold, Thos. H.
Allen, W. Lawrence
Abbott, Chas. M.
Aiken, A. W.
Allen, "Johnny"
Adams, Grimaldi
Allewell, Wm.
Aiken, F. E.
Allen, Paul (of "Big 4")
Birdue & White
Breyer, W. V.
Bisbee, Frank
Brown, David (late of New York)
Blair, Wm.
Becks, G. (of Dargon's Co.)
Brown, Chas. (of Steven's Co.)
Blaich, C. F.
Bates, H. (of Howe's Circus)
Bray, W. H. (Dutch "biz")
Blood, J. H.
Bagley, Wm. (Circus "biz")
Bray, Walter
Bray, Harry (of Reese & Bray)
Bryant, "Billy" (of Boy. Mus., Boston)
Budworth, H. (of Woodson & Budw.)
Berkley, Jno. W. (minst. "biz")
Burnett, "Alf"
Bruffey, E. C.
Ball, Gust. W.
Buckley, Murdock
Buckley, H. (of Jno. Thompson's Co.)
Booker, "Johnny"
Blossom, "Nat"
Benjamin, Harvey
Barr, George
Bardwell, T. H.
Bailey, G. F.
Brewster, Geo.
Blake, A. B.
Blaisdell, W. B.
Brown & Eggleston
Barnes, "Joe" H.
Oatree, J. A.
Clark, Jas. (banjo-maker)
Clarke, "Kit"
Cannon, John
Carson, Jr., "Kit"
Chrisman, Saml. W.
Crawford, J. W.
Crosby, Wm.
Carleton, Wm.
Caywood, Chas. C. (2)
Chase, Wm.
Coyle, E. C.
Collins, G. (with W. H. Gunn)
Cassim, James (2)
Cennette, Sig.
Christy & Fields
Carter, Lewis
Cooley, H. (of Cooley's Co.)
Campbell, C. (late of England)
Clark, H. G. (agent)
Chipman, Z.
Cambridge, A. G.
Crawford, J. W. ("Capt. Jack")
Cobb, Willis
Carroll, Wm. (of Miaco Comb.)
Coburn, F. F.
Converse, F. B.
Connors & Mudge
Clark, T. (late of Haynes', Sprinfield)
Carrillo, Ramon J.
Couldock, C. W.
Crowell, H.
Coulson, Frank
Courtright, Wm.
Conklin, "Pete" (circus "biz")
Clark, G. Brooks
Clapham, H. J.
Cody, Hon. W. F.
Castello, "Dan"
Caseneuve, Mons.
Clark, H. G.
Cotton, B. (minst. "biz")
Chapman, H. (of Oates' Op. Co.)
Coleman, Ed.
Dickeson, "Dan"
Delehanty & Cummings
De Meza, G. W.
Davis, Thos. (circus "biz")
Danneman, F.
Dobson, F. B.
Duprez, Chas. H.
Dean, A. J.
Dearborn, J. W.
Davis, H. (late of Howe's Circus)
Davis, Chas. L. (comed.)
Dixon, H. (of Kellogg Op. Co.)
Day, Hiram T.
D'Ormer, Mons.
De Verdie, Mons.
De Forrest, Henry F.
Elliott, R. Fisher
Elsler, John (circus "biz")
Eberle, E. F. A.
Emerson, Wm. (of Emerson's Minst.)
Egbert, "Johnny"
Edwards, M. (of Hoffman's Show)
Faustin, M.
Fox, C. (of Curr & Fox) 5c.
Fallon, Jno. (of Sells' Cir.)
France, Geo. F.
Fields, "Al" G.
Florance, Geo. H. (2) 6c.
Fessler, W. W.
Fish, "Kit"
Fredericks, C. S.
Forrest, H. (of Gt. Southern Cir.)
Freener, W. D.
Fallen, J. (of Sells Bros. Cir.)
Fish, Chas. W.
Forepaugh, A. J.
Frohman, Daniel
Perrello, Sig.
Fredericks, Alfred
France, S. C.
Friere, A. W. 6c.
Fuller, C. W. (agent)
Guise, A.
Gough, Jno. B.
Gurr, Harry
Goodall, Jr., J. N. 3c.
Gitts, Wiola
Goodwin, Chas. M.
Gittello, Mr. (of Olympic, N.Y. City)
Glesey, Harry (agent)
Grundy, T. (of Soldene's Co.) 3c.
Goroux, Emile
Gardner, Master "Charlie"
Gilbert, M. B.
Gosche, J. (manager)
Gardiner, Chas. R.
Goshen, Col. Routh
Glassford, Ed. C.
Gilday, Chas.
Gunn, W. H.
Glassford, Jr., A.
Gotthold, E. M. (2)
Graver, B. H.
Heywood, W. (of Heywood Bros.)
Hall, Mills
Harbach, "Will"
Hall, J. O.
Hastings, A. H.
Height, "Bob" (2)
Hogan, John
Hurley & Marr
Hart, "Tony"
Henry, Mr.
Howard, "Johnny"
Holcombe, Chas. J.
Howes, F. J. (of Howe & Cush. Cir.)
Heywood, Wm.
Hill, H. B.
Herwig, G. (leader)
Huntley, S. L.
Hutchinson, A. B.
Hill, E. G.
Hirman, Prof. S.
Howard, Jno. A.
Hicks, C. B.
Hummer, Wm.
Hill, G. A.
Harrison, "Charlie"
Hennessey, J. (of Hennessey Bros.)
Herrington, F. C.
Hamilton, "Sam" (juggler)
Huthman, M.
Hogan & Emerson
Hayden, C. (circus "biz")
Hodges, D. B.
Hawley & Sharp
Hanlon, Geo.
Howard, F. (of Rich. Bernard Co.)
Hamilton, Winfred
Hagar, J. M.
Hanley, M. W.
Howe, Ry. M.
Jefferson, C. B.
Jackson, T. R.
Johnson, L. (of Plantation Minst.)
Johannoff, Chas. 5c.
Jordan, Chas. C.
Jarbee, R. E.
Johnson, L. (with "Tenn. Jub." Co.)
Kammerle, G. (of Kellogg Op. Co.)
Kine, J. (of Wagner's Minst.)
Krom, Ed.
Kalston, Chas.
Killeen, Michl.
Kelley, Arthur C.
Kernan, Jas.
Knight, Fred. W.
Kent, Frank
Kernell, J. (of "Tony" Pastor Co.)
Kinney, N. B.
Kendrick, T. J.
Kinsley, S. G.
Kelly, Ed. (of Kelly & Leon)
Kendall, H. A.
Kent, Julian
Kehoe, "Sim" D.
Lee, John J.
Leavitt, M. B.
Lenton, Frank & John
"L. C."
Livingston Bros. & J. Murch
Leopold, Frank
Leavitt, M. B.
Lavache, Fred.
Lee, J. H. (of Adams & Lee)
Leopold, Ed. (gymnast)
Lyle, W. E.
Lee, J. H. (of Carncross & Dix. Minst.)
Little, Chas.
Le Viola, — (gymnast)
Lennox, G. H. (of Haverly's Minst.)
McIntyre, H. D. "Manager"
MacEvoy, Chas. "Manager L. C."
Mitchell's Dram. Co.
McCall, D. J. (2)
McVicker & Sanders
Mohney, M. J. P.
Masaroo, T.
Moore, W. W.
Morrissey, J. (of "Harp of Erin" Co.)
Merith, Harry
Montforth, Frank
Morelle, F. (late of Baltimore)
McGloin, Peter
Moak, J. A.
McWade, Robt.
McCollum, J. C.
Morrissey, Jno. (minst. "biz")
Murphy, J. E. (of Murphy & Mack)
Margenstein, Wm.
Miron, N. (of Germany)
Morgan, "Matt"
Morse, W. E.
McCarthy, C. (of Rickey & McCarth.)
Murray, Dominick
Martinetti, Harry
Mortimer, G. W. (agt. of J. Murphy)
Matthews, C. C.
McVeigh, John
Markhoff, John
Mackley, Fred.
Maryon, Theophilus
McGill, Wm.
Mack, J. (of Worden & Mack)
Mullen & Magee
Newton, Chas. E.
Naylor, "Billy"
Nichols, R. Hamilton 5c.
Nutt, Major
Nobles, Milton
Nutt, Commod.
Noonan, "Billy"
Nelson, J. (of De Bar's Op. Ho.)
Nelson & Woods
Orrin, Geo. W.
O'Brien, P. (gymnast)
O'Brien, "Ted"
O'Lynn, Bryan
Primrose, Geo.
Pollard, Prof.
Parsons, H. T.
Parsons, O. H.
Peel, "Billy" (of Heywood's Co.)
Petts, Ed. W.
Polk, D. F.
Patten, M.
Pritchard, Robt.
Perkins, Milton
Primrose & West
Peasley, John
Quinlan, "Johnny"
Robinson, Silas
Raymond, Frank (Dutch "biz")
Robinson's Bell Ringers
Rosene, Mr.
Robinson, "Yankee"
Reed, T. D.
Richards, O. E.
Ryan, T. (of Wallack's Co.)
Riker, "Tony"
Raymond, C. B.
Rostetter, W. J.
Robins, B.
Raynor, Harry
Rollande, Wm. C.
Robinson, E. ("bones")
Rowen, Chas.
Rankin, McKee
Robinson, H. (of Robinson's Minst.)
Ryder's Bell R., Manag.
Roberts, N. D. (2)
Rice, "Dan" (circus prop.)
Roe, G. F. (of Kiralfy's Co.)
Rooney, "Pat"
Stickney, Robt.
Seymour, O. T.
Sexton, Wm.
Spaulding, W. P. 5c.
Simmons, E. (of Howe's Cir.)
Simmons & Slocum
Smith, E. P. (of Georgia Minst.)
Sherman, W. H. (agent)
Stiles, John
Shelley, W. (of Janeway's Co.)
Smith, J. J. (of Internat. Cir.)
Slate, Harry
Stuebgen, Prof. F.
Snow, "Eddie" (of Cole's Cir.)
Sargent, H. J.
Smith, "Sol"
Slocum, E. N.
Sothern, E. A.
Spears, J. A.
Steere, L. M. W.
Sutherland, J. (late of Baltimore)
Sawyer, A. W. (2)
Shandley, J. J.
Studley, S. L.
Salisbury, Geo. R.
Stutz, J. G.
Sanford, Oliver
Stanley, Burton
Stanwood, Harry
Stevens, Robt.
Sanyeah, Saml.
Stuart, Walter H.
Stiles, John 6c.
Simon, J. A. (manager)
Stevens, "Charley" (candy "biz")
Stanley, Ernest
Thayer, Dr. J. L.
Turner, "Dick"
Tenbrook, R.
Trusler, F.
Thompson, G. B.
Taylor, Jas.
Tooley, "Larry"
Tooker Brothers
Templeton, John
Tripler, W. C.
Thompson, Wm. W.
Thompson, J. (of Cook's Show)
Tucker, A. J.
Vanness, A. H. "Wax-work"
Wilson, Geo. (of Haverly's Minst.)
Watson, E. B. (of A. Wallace-Villa Co.)
Williams, Geo. (of Carton's Co.)
Werner, "Ned"
Walters, Claude
Weiss, Otto
Washburn, E. S.
Weaver, H. A.
West, Frank
Wilkinson Bros.
Webb, Prof. A.
Welch, W. (of Sim. & Slocum's Minst.)
Woods, C. (of Van Amburg's Cir.)
Wells, Harry C.
Wright, H. O.
White, Judd. R.
Williams, G. E. 10c.
Whiffin, "Tom"
West, C. (of Soldene's Co.)
Washburn, E. S.
Wallace, Bart. W.
Wilcox, S. T. (cornetist)
Ward, Jr., F. A. (equestrian)
Worden, "Bob" (of Worden & Mack)

INTRODUCTORY.

MONDAY, April 16, '77.

The cards did not run pleasantly or profitably for some of our theatres last week, and, what with the "indisposition" of a few people and the impecuniosity of a few managers, things theatrical were not surpassingly lovely. At Niblo's Garden, which has probably reached the culmination of its experimental sensations, there was a good deal of bad feeling behind the scenes, and manifestations of anxiety and distrust could be seen through the smiles and tears on the faces of the ladies of the ballet, some of whom, owing to their polite requests for liquidation of salaries due, were obliged to step down and out rather than add to the indebtedness of the management. And so what had been set forth as a spectacle of extraordinary beauty, produced at "marvelous expense," was solemnly withdrawn from the boards on Saturday night, April 14, when Shakespeare's "Antony and Cleopatra" was remorsely slain by "The Man from America." *Somebody* must be losing money very fast at this once time-honored temple of the muses and things. The New Broadway Theatre needs a little more greasing to make it run smoothly. Last Tuesday night it came to a sudden halt, "owing to the illness of Miss Marian Mordaunt," and there was no thoroughfare through its portals during the remainder of the week, and everything about the place looked sad and dispirited. There was also a sort of "hitch-and-kick" at the Bowery, where the Kiralfys' "Azurine" was announced. A change was found to be necessary, and the hurried withdrawal of "Azurine" made everybody look extremely blue. We take no pleasure in recording these distressing features of a poor but honest theatrical season. Things had a very cheerful look at Booth's Theatre, where John McCullough is performing an engagement, and the tragedian exerted himself to the utmost to deserve the applause so kindly bestowed upon his efforts. The star should add largely to his bank-account if "all is gold that glitters." The Parisian Varieties tried a change—that is, it experimented with a legitimate entertainment, which took the place of the "Female Bathers" and "Fifty of the Most Beautifully-formed Women in the World;" but the patrons of the house would not have it—they were wedded to their idols; the legitimate was [illegible] aside like a bad egg, and the lovely idols [illegible] up again, greatly to the delight of their [illegible]rs......We wept like an April shower [illegible]w it announced that Anna Dickinson [illegible] lecture the newspaper critics at the [illegible] her "Crown of Thorns" perform[illegible] [illegible]ight last. And Anna fulfilled her [illegible] the guilelesscribes in a man[illegible] made them feel very sore; but [illegible] to bear, and deeply though [illegible]s Whatshisname says in "The Bohemian Girl," our boys took their gruel with forbearance and resignation, probably reserving their fire for future opportunities. We are not angry with Anna, but we think she has erred in getting out of the dramatic groove and making a lecture-room of the stage. Jimmy, make rhymes

ABOUT ANNA.
We had a gentle Anna once
Whose lectures were our pride;
But, when an actress she became,
She was by critics crucified.
Afflictions sore long time she bore,
Petitions were in vain;
She then denounced them from the stage—
That eased her of her pain.

......We don't know *what* to think of that dreadful orphan Catharine Claxton. She looms up everywhere like a fire-fiend. She is here to-day, and gone to-morrow; but whithersoever she goeth the trail of fire and flame followeth like a green-eyed monster, or something just as troublesome. We think she would do well in London just now—good engagements await her there. Why goeth she not—oh, why goeth she not again? [Miss Claxton must not look upon us with basilisk eyes when she returns to New York—this is merely a little bit of pleasantry; but she *does* seem like a fiery Jonah, sure enough.—ED.] .....The Gray man of destiny has had his musical seances in this city with his telephone, and very soon we are to be told another story by Professor Bell, who proposes to make a speech in Boston which shall be communicated minutely to an audience in this city. You don't *believe* in it? Why? You must have *some* reason for your unbelief, Jimmy. "Nuther I don't believe in it. We don't want no second-hand Boston speeches, we don't; let him come on here if he wants to make a speech." But it's the novelty of a man talking two hundred miles away, and being heard here. "What's the good of hiring a hall here unless we hire the man to make his speech here? You don't see John Morrissey doin' nuthin' like that. If he speaks in New York he comes right here, and does it like a man. *He* don't want nun of yer Telerfunnin' biggitry." That's the kind of a scientific hairpin "Our Jim" is, and yet we are compelled to put up with his crudities......What a dreadful thing it must have been for that fiddler who, when the "Baba" orchestra scruck for wages overdue at the Academy of Music, Philadelphia, went it alone before all those girls who formed the ballet. We have thought of that man ever since, and if a statue is not put up in Fairmount Park to commemorate the event it will show the basest ingratitude on the part of musical circles in Philadelphia......Out there in Grass Valley, California, where our sun sets, they have succeeded in raising a calf with one fore-foot like a deer's and the other like a bear's. "Our Jim" can't understand it unless "them two four feet was grafted onto it: because a kaff is a igrint brute, and couldn't have grode that way natchrilly!" And that settles it with Jim......The manager of "Our Boarding-house" at the Park Theatre assures us that "no dead heads" are admitted. If *all* managers would be equally confiding with their live patrons, what serenity would pervade our auditoriums......Buffalo William and his scouts of the prairie are doing right well in their theatrical ventures. We never fail to sit out a performance by this company when they come within reasonable distance. There is something pleasing in the way William despoils the noble red man of his scalp, and, when the crimson flood of life is let loose by the artistic carving of the Crazy Horse and Sitting Bull vampyres by the scouts of the plains, we feel like giving three or four cheers, right out. More poetry:

THE SCOUT OF THE PLAINS.
He loves his horse, he loves his pipe,
Perchance he loves his glass-o;
And, if he's any scout at all,
He dearly loves his *lass-o!*

......Ole Bull gave another farewell concert last (Sunday) evening at Booth's Theatre. They are called *farewell* concerts because the Ole one and his manager fare well with them. Ever since Jarrett & Palmer did so well with the lamented Cushman's farewells, envy has manifested itself among those managers who had no farewell stars to manipulate; but, now that Mr. Bull has entered for the honors, others will probably follow.....That reminds us: *Ole Bull.*—"Well, my dear, I'm off to the theatre." *Wife of his Bosom.*—"Oh, fiddle!" *Ole Bull.*—"I'm going to, my dear." [This did not actually transpire, but it will, no doubt, some day; and so, by taking the Bull by the horns thus early, we steal a march on other comical writers.—ED.]........Tooker never took a benefit that he did not give a rare bill of attractions. Just look what he offers for his benefit at Booth's, on Thursday afternoon of this week. Madrigal Boys, John McCullough, Clara Louise Kellogg, Fanny Davenport, Stuart Robson, W. H. Crane, Marie Salvotti, Sig. Operti and orchestra, and others. 'Make no mistake.' "S. T. 1860—X." Go early......"Our Boys" is in its eighth hundred nights in London. In this time "Our Boys" have changed so you wouldn't recognize the originals, especially those who have died of old age, and lie mouldering in the silent tomb! When we mentioned the remarkable success of this play to a New York manager, he scowled at us in a way that showed his displeasure and envy. "*Our* boys run that many nights." James, the Sabbath-school makes poor progress with you—falsehood seems to be your forte. "Hopermaydie!" Jimmy, "Our Boys" never ran half that long in this city. "When Big Six laid near Gouverneur street, our boys run more'n a *thousand* nights! They're a-hollerin for copy up there. Give 'em this?" Let her go!...... They are doing "The Gladiator" at Booth's Theatre this week. It's a noble, soul-stirring play, and "when our friend Forrest played it" we never missed an opportunity to see it. He's dead now. When we quietly said to R. Stanfield Medara that the mantle of Forrest had fallen upon *his* shoulders, the color mantled to his cheeks like the crimson flush which suffuses the fair face of a young girl when her lover first asks her to go to the circus! A wretched villain once lied to us about this great play. He said it originated with the cannibals, one of whom, being charged with cruelty in eating a shipwrecked maiden, boldly said "*he was glad he ate her!*" and this cannibal, our informant alleged, was the first representative of the character. We have since ascertained that our informant was in error. Thus has another election falsehood been nailed to the counter!......Public announcement is made that "The Wonder Child" is to be produced at the New Broadway Theatre on the 30th inst., at a cost of *twenty thousand dollars!* This shows that those performers who have been allegating that they could not get their salaries at that house must be false allegators! else why this lavish expenditure on one piece!......We considered it unnecessarily sarcastic when a small boy of the period, espying a well-known critic coming out of a theatre, asked him to give him his check! Some of these small boys are entirely too sassy!......That capital actor F. B. Warde is to have a benefit at Booth's Theatre on the 30th inst. Now, if all our city wards would extend their aid to *this* Warde, what a great reward would be his portion. ......All right! We could go on in this way, and never tire of well-doing; but, owing to the press of advertisements, and the inpouring of correspondence from all parts of the world, we are reminded that we had better "cut it short!" And short it is.

CITY SUMMARY.

AT JOSEPH TOOKER'S BENEFIT, at Booth's Theatre, on the afternoon of April 19, the attractions will include Miss Fanny Davenport and John McCullough in the balcony scene of "Romeo and Juliet;" English ballads sung by Clara Louise Kellogg; musical selections by an English operatic chorus; the Madrigal Boys; Mme. Marie Salvotti and Mr. Pyke; "Slasher and Crasher," with Stuart Robson, W. H. Crane, and the beneficiary in the cast; and the dagger scene from "The Wife," acted by John McCullough and E. K. Collier. Mr. Tooker is eminently deserving of a large attendance.

KING SARBRO, Mlle. De Granville, Johnny Patterson, the Richmond Sisters, Alice Ransom, Jennie Miaco, and Tierney and Cronin are the reinforcements at Tony Pastor's.

F. B. WARDE is to benefit at Booth's Theatre by the performance of "Damon and Pythias" April 30.

THE HALEYS, Lillie Hall, Sam Baylis' Living Shadows, Martella Wando, Willie Dooley and M. O'Reardon are the fresh arrivals at the Theatre Comique.

A LARGE ELEPHANT and three African cranes arrived from England in the steamship Wisconsin April 14 for P. T. Barnum's Show.

MR. JACOBY, a musician in Thomas Baker's orchestra, was engaged Oct. 2, 1876, at a salary of $17.50 per week. Some time subsequently he was discharged. He brought suit April 14, in the Third District Court, to recover his salary for the entire season. A verdict was rendered for Mr. Baker on the ground that Mr. Jacoby was guilty of acts of insubordination, and that he had played at other entertainments when his services were required at Wallack's Theatre.

THE SEASON at the Olympic Theatre closes tonight, April 16, with a benefit to the clown, "Grimaldi."

"ROSE MICHEL" is to be the attraction this week at the Grand Opera-house, and the company will be reinforced by J. H. Stoddart, J. G. Peakes, Willie Seymour, J. W. Thorpe, H. B. Phillips, Charles Dade and Lysander Thompson.

MRS. NATHAN SEELEY, youngest daughter of P. T. and the late Charity Barnum, died at her residence, Lexington avenue, April 11, aged 31, leaving three children.

L. J. VINCENT, stage-manager of Booth's Theatre, is to have a matinee-benefit April 25.

THE FIRST CONCERT of the Mozart Amateur Orchestra took place at Irving Hall April 12, and was well attended by the friends of William Biele, president of the society and conductor of the band. The bowling fraternity turned out en masse, and Billy was warmly congratulated when his duties ended. After the concert the floor was cleared, and the lovers of the terpsichorean art held undisputed sway until the twitters of the sparrows warned them of the rising of the sun. It was the settled conviction of those assembled that William Biele made a clean frame, with a strike in every one of them.

THOUSANDS will learn, with a regret as profound as our own surprise in hearing of it as our pages are on the eve of going to press, that Robert M. De Witt, one of the oldest and best-known publishers in this city, died this morning, April 16, at his residence at Stratford, Ct. His malady was erysipelas of only a week's duration.

MINNIE DE WITT, Sadie Seaman, Florence Hartman, and Belle Montrose are the new arrivals at Columbia Opera-house this week. Harry Tomlinson and Belle Berry appear this week in the dramatic sketch "On the Sly," which introduces the Living Statues and the other performers at this house.

JOSEPH JEFFERSON, as stated in THE CLIPPER some months ago, will positively return to this country this year, and will commence an engagement at Daly's Fifth-avenue Theatre early in November next, opening in "Rip Van Winkle."

"MISS MULTON" was withdrawn from the stage of the Grand Opera-house after the performances of April 14. Business averaged good during the past week.

E. A. SOTHERN is to commence a long engagement at the Park Theatre Sept. 3.

AT BOOTH'S THEATRE, John McCullough acted the past week the leading roles in "Richelieu" 9, 10, "Richard III" 11, 12, 14, "Othello" 13, and Iago in "Othello" matinee 14. The attendance continued large.

E. M. GOTTHOLD, agent of Harry Robinson's Minstrels, was in town last week.

J. E. JACKSON, late of Jackson's Printing-house, Philadelphia, has undertaken the business-management of Henry A. Thomas' lithographic establishment, which will remove from 29 Warren street to 865 Broadway about May 1. For further particulars see advertisement.

P. T. BARNUM'S SHOW began a season in Gilmore's Garden April 9. This spacious edifice was divided in the centre by an arched drapery of red, white and blue cloth, and in that portion nearest to Madison avenue the arena and tiers of comfortable seats had been constructed. In the other portion the cages containing the animals and museum curiosities, the camels and elephants, were placed so as to afford the spectators ample opportunity to view them. At two o'clock and eight o'clock P. M., daily, circus performances began in the arena with a pageant which included ladies and gentlemen clad in gorgeous costumes and mounted upon gayly caparisoned steeds, elephants with rich housings, camels, ponies, mules, etc. After this the living curiosities, including Capt. Georges Costentenius, the tattooed Albanian Greek, and Admiral Dot, were introduced to the spectators' notice. Charles Reed, a skillful rider, was seen in a principal somersault act, during which Ben Maginley, attired as a jester, evoked much laughter by his refined witticisms, jokes and odd sayings, being efficiently aided by Frank Whittaker the ringmaster; the Miaco Brothers gave a comical acrobatic act; McMahon, attired as a Comanche Indian, exemplified many intrepid feats of horsemanship peculiar to that tribe, and during his act one of the Miaco Brothers officiated as clown; the Leotards excited admiration by the skill and grace displayed in their classical groupings; William Aymar illustrated that old-time act called "A Countryman's Visit to a Circus;" Satsuma and Little All-right performed feats of heavy balancing, which were followed by a tumbling act by the principal members of the company; Miss Jennie Watson rode a principal act, which met with much favor; John Le Clair gave feats of hat-spinning and juggling. The first real novelty of the show was a tandem manege act by Jennie Louise Hengler, who made her American debut. Her two Pommeranian horses were remarkable for their beauty and symmetry of form, and she, by the skill she displayed in directing their movements, proved herself an equestrienne of the highest rank. Satsuma and Little All-right gave further evidence of their equilibristic skill, and then Charles W. Fish gave an exhibition of grace and daring while riding a principal and trick act, during which he turned several backward and forward somersaults over banners and through balloons while his horse was coursing the circle. A fresh horse having been brought into the arena, Mr. Fish concluded with an exhibition of rapid bareback-riding. His performances throughout were frequently applauded, and after their conclusion he was several times recalled. Ted Almonte acted as clown during this act. The second novelty consisted of the performances of six Trakene horses, introduced by Mons. Oscar. All save one—which had white spots on the hoofs of its fore-legs—were entirely jet-black, of remarkable fine proportions, and of the same size. Their performances were of the class hitherto performed in this country by a single trained horse. All worked in concert, and with as much precision as a company of well-drilled soldiers executing the manual of arms. They were under the perfect control of Mons. Oscar, who directed their movements by motions of his whip. Their various tricks elicited fervid applause, and they may be pronounced to be not only an absolute novelty, but a very strong attraction. In response to a second recall, Mons. Oscar introduced a single horse, who performed the remarkable feats of rapidly running around the ring, using his fore-legs upon a raised platform inside the ring, and his hind legs upon the earth. Feats by performing elephants concluded the circus performances, and half an hour of time was allowed the visitors to inspect the museum and menagerie. The attendance was large, standing-room even being at a premium.

AT TONY PASTOR'S THEATRE last week the new arrivals were Frank Lewis, a motto-vocalist, who sang several songs of his own composition that received the stamp of popular approval; Worden and Mack, good song-and-dance men; Lucy Adams and Guy Linton, who were seen in a musical sketch called "One Thing or the Other;" Harry Mack, an expert performer with the dancing-barrel; Sophie and Irene Worrell, whose duets were listened to with pleasure; and Pat Rooney, a local favorite, who gave his well-known Irish character songs. Besides these, Sam Devere told funny stories and sang banjo songs; Jennie Morgan sang the freshest of her songs; George S. Knight gave Dutch songs and recitations; and the sketches of "The New Bird-cage" and "Our German Twins" introduced Add Ryman, Jennie Satterlee and Marie Boniface. Attendance good.

THE SAN FRANCISCO MINSTRELS are to close their season with the present week, and then start on a tour of the country. During the past week the following changes were made in the programme: D. S. Wambold sang "Now I Lay Me Down to Sleep;" Billy Birch, "It's Very Aggravating;" and the sketch of "Scenes at Jefferson-market Police Court" was revived. Business fair.

AT THE FIFTH-AVENUE THEATRE "The Princess Royal" did a good business the past week. The attendance fluctuated somewhat.

HELLER continues to do a good business at his Wonder Theatre, and succeeds in both amusing and mystifying his patrons. "Punch and Judy" is given at every Saturday matinee for the especial amusement of children. Another change will be made in the programme after this week.

A GOOD BUSINESS has been done at the Theatre Comique since our last report. The reinforcements included Thomas and Watson, clever song-and-dance men; James W. Sharpley, who performed solos on the concertina, and later assisted Fred and Master Charley Sharpley in their well-known musical-moke act; Miss Whittingham and Master Newman sang duets in a pleasing manner; the Suydam Brothers won applause in difficult gymnastic feats; and Cool Burgess kept the audience in a hilarious condition by his Ethiopian eccentricities. The other features included Johnny Queen in the sketch of "Eh! What Is It?" Billy Barry in a burlesque stump-speech and songs-and-dances; Harrigan and Hart in the sketch of "S. O. T.," and also in a new one entitled "Monahon's Dream," in which the boys known as "The Miniature Sixty-ninth Regiment" appeared as policemen; Quilter and Goldrich in songs-and-dances; banjo-songs and witticisms by Edwin French; and songs by Miss Alice Bennett.

"HUMPTY DUMPTY" was reproduced at the Olympic Theatre April 9 by Nick Roberts' Pantomime Troupe. In the opening, George Dunbar figured as Pluto, Miss Emeline Young as the Fairy Queen, and George Almonte as the Green Imp. In the harlequinade "Grimaldi" was Clown; Charles Almonte, Pantaloon; Wm. Eunice, Harlequin; and Miss Ada Boshell, Columbine. During the course of the pantomime the Misses Rosa Lee and Nellie St. John sang ballads, the Almonte Brothers performed acrobatic feats, Dunbar and Lowande gave the perch, "Grimaldi" appeared in a stilt performance, George Dunbar in plate-spinning and juggling feats, and Miss Jennie Miaco in a skipping-rope dance. Notwithstanding the reduction in the prices of admission, the attendance was light.

F. A. SAYER has constructed a miniature model of the auditorium of the Park Theatre, which he uses instead of a diagram while selling tickets. The purchaser is enabled to see the precise locations of such seats as he may wish to purchase, as every folding-chair in the orchestra, dress-circle and gallery is faithfully reproduced. Mr. Sayer has displayed much ingenuity and mechanical skill in his work, and we learn that he has already received several orders from managers in neighboring cities to construct similar models of the auditoriums of their theatres.

THE AVERAGE ATTENDANCE at the Park Theatre has been good. "Our Boarding-house" was performed for the seventy-eighth time on the night of April 14.

JOSEPH C. FOSTER, the well-known theatrical manager, died at his residence on Eighth avenue April 9, in the seventy-third year of his age. His remains were taken to Philadelphia for interment. A biographical sketch of his career may be found on Page 29 of this issue of THE CLIPPER. His remains were buried in Woodland Cemetery, West Philadelphia, on the 13th inst. The funeral services were numerously attended. The following acted as pallbearers: James Pilgrim, Wm. H. Wallis, Alexander Wilson, Harry Lacy, Harry Strong and Thomas Farley. Among the relatives present were Mr. and Mrs. Hernandez Foster, Frank Foster, Edward Foster, Wm. Foster, Julia Foster and Ada Foster.

THE BROADWAY THEATRE closed abruptly on April 10. Non-payment of salaries is alleged to have been the cause.

SO LONG AGO as April 7, 1876, a once popular "leading man" died in this city. He was indigent, so were his wife and his two children, and not even the roof under which he breathed his last was theirs. No parade was made of his lingering illness, and there was no funeral of eclat from "The Little Church Around the Corner." This actor had thousands of friends, who no doubt think that a day or two afterwards he was buried. This is a mistake. He is not buried yet, in spite of the sacred obligations of fellowship. Sundry forms, inclusive of all the requirements of good taste consistent with a desirable economy, were gone through with, it is true. The dead actor has a grave all to himself, but on that grave is a mortgage of fifty-one dollars, sealed and attested by the humiliation of the widow, who from her husband, no less than from her profession, inherited a claim that has been ignored. The profession undertook unostentatiously to bury one who in his time had helped to bury many of its members. A dull season, then the shortening of salaries by the Brooklyn Theatre fire, brought hard lines to the few who had hoped to bear all the burden without making any general appeal. The undertaker's bill was the modest one of seventy-one dollars. Towards liquidating it two actors have jointly given seven dollars, and thirteen more have been contributed not by the regular profession of which deceased was a member, but by a variety theatre in this city. This is every penny that has been raised for funeral expenses. Last April a Western manager forwarded ten dollars, and a New York variety-theatre actress gave five more, which two amounts, it never being fancied that the funeral expenses would not be speedily forthcoming, were handed to the Sisters of Charity, and applied to the immediate necessities of the widow. To mention the name of the dead actor could subserve no other purpose than to give this matter a publicity that is undesirable. The profession can readily guess the name, and it is only necessary to inform many a "star" whom this actor has supported, from one end of the country to the other, that his widow, formerly an actress and now a nurse in one of our hospitals, lacks the deed of the grave in which he rests.

W. W. TILLOTSON, the treasurer of Booth's Theatre, and James Brown, curbstone-broker in theatrical tickets, have leased Booth's Theatre for a short season, commencing May 14, when George Rignold is to appear in "Amos Clarke," and subsequently in other characters.

AT THE LONDON, this week, the fresh arrivals are to be Marie Whittingham and Master Newman, Guy Linton, Lucy Adams, Charles and Jessie Fox, Mabel Pearl and Harry Woodson. The following of last week's company will be retained: Ed. and Alice Murray, Prof. H. M. Parker and dogs, Drew and Lawton, Constantine and Le Clair, Bryant and West, Charles Chrisdie, and the Zanfretta Troupe—Alex. Leopold, George and Flora.

THE MANAGEMENT of the Parisian Varieties, after vainly attempting to run that place in first-class style under the title of the Parisian Vaudeville, and with a burlesque company, shelved "The Two Spheres" during the early part of the past week, and returned to the old style of sensational performances. The programme included spicy sketches, ballet-dancing, and the specialties of the Carron Family, Cecile Lecomte, Horace Weston, the Gardners, Gibbons and Russell, Burden and Roderick, and others.

G. W. MOORE of the Moore & Burgess Minstrels, London, Eng., is expected to arrive here to-day in the steamship Bothnia, which left Liverpool April 7. He can be addressed care of this office.

MUSICAL NOTES.—The Italian opera season was continued at the Academy of Music during the past week, "Un Ballo in Maschera" being repeated on Monday evening, and Verdi's "Don Carlos" given on Thursday and Friday. This latter opera, which was originally produced during the season of 1867, both in Paris and London, received its first representations in this city during the past week. The plot gives the story, the period 1560, of the love of Don Carlos, the heir to the throne of Spain, for Elizabeth of Valois, who, despite her reciprocation, is compelled to marry his father, Philip II. Don Carlos clandestinely meets her; but their secret amour is discovered by the Princess Eboli, in love with Don Carlos, and through her jealousy he is arrested and imprisoned in the dungeons of the Inquisition, from which he is rescued by a mob. Upon his release he repeats his visits to the Queen, and is discovered by the King, who delivers him to the Inquisition, which terminates the opera. New scenic effects and costumes gave an appropriate dress to the opera, and a good, even performance of the work was given, its interpretation being entrusted to Sig. Dal Negro as Philip II; Sig. Celada, Don Carlos; Sig. Bertolasi, Roderigo; Sig. Garini, Grand Inquisitor; Sig. Bacelli, a friar; Sig. Barberis, a royal herald; Signora Palmieri, Elizabeth; Signorina Rastelli, Princess Eboli; Signorina Persiani, Tebaldo. "Faust" was given at the Saturday matinee, with Mlle. Marck as Marguerita; Sig. Zanari, Faust; Mlle. Rambelli, Siebel; Sig. Bertolasi, Valentine; and Sig. Dal Negro, Mephistopheles. Liebling, a young Chicago pianist of considerable promise, gave a concert at Steinway Hall on April 10, and created a most favorable impression by his playing of numbers by Liszt, Schumann and Chopin. On this, the occasion of his debut in this city, he was assisted by Miss Anna Drasdil and Sig. Tagliapietra in the vocal selections, and Otto Soldan, a young violinist......Miss Arabella Root's ballad concert for the benefit of the poor, given at Chickering Hall on April 10, was but fairly attended, notwithstanding an attractive programme and a list of good executants, including Miss Emma Wilkinson, contralto; Harrison Millard, tenor; Carl Lanzer, violinist; A. J. Holden, organist and accompanist; and Henry T. Bryant in a ventriloquial entertainment......Miss Annie E. Beere, a well-cultivated mezzo-soprano singer of this city, received a benefit-concert on Monday evening, at Chickering Hall; Mr. Hill, tenor, Mr. Oudin, baritone, and Miss Gedney in readings taking part. .....Mrs. Kate Reed, soprano, and F. W. Jameson, tenor, sang at the organ-concert of F. F. Muller, at Chickering Hall, on Wednesday afternoon, where a charity-concert occurred at night, in which Miss Henrietta Beebe and J. R. Nilson gave vocal selections; A. R. Case, pianist, performed; and Charles Roberts Jr. was heard in recitations......The Philharmonic Society rehearsed Beethoven's Ninth Symphony on Friday afternoon, preparatory to their approaching concert......A concert at Chickering Hall on Friday evening presented a bill in which appeared Mr. Pease, pianist; Mr. Wild, organist; and Mrs. Dora Gordon Steele, Mme. De Gebele, F. W. Jameson and Mr. Gottschalk in vocal numbers......New York Oratorio Society rehearsed "The Creation" April 14, Miss Imogene Brown singing in place of Miss Thursby......Ole Bull appeared in concert at Steinway Hall on Wednesday evening, assisted by Mme. Carreno-Sauret, pianist, and Sig. Tagliapietra and Miss Thursby in vocal numbers, and at Booth's Theatre on Sunday evening, Miss Isadora Martinez replacing Miss Thursby, the other artists of his former concerts taking part...... Holland's opera company sailed for Kingston, Jamaica, by steamer Atlas, April 12. Gustavus Hall, formerly of the Kellogg Troupe, is among the company.

FRANK EVANS has entirely recovered from his late illness.

DRAMATIC.

AT BIDWELL'S ACADEMY OF MUSIC, New Orleans, La., April 8, "The Streets of New York" was performed by the stock company, with W. H. Power as Badger. The attendance was large, and the play gave full satisfaction. "Rosedale" became the medium of a benefit to Mr. Power 9, and drew a large audience. The beneficiary in the role of Elliott Gray achieved a success, and the play is to be repeated this evening. The Lady Florence May by Miss Wilmot and Rosa Leigh by Miss Connie Thompson, were excellent. For matinee to-morrow, 11, "The Streets of New York," and evening, "Elfie, or the Cherry-tree Inn," are underlined. "Elfie" will be repeated 12, and on 13 Roland Reed will benefit. "Lemons" will be produced for the first time in this city 15. Letter of April 10.

HARRY BUCKLEY, leading man of the Agnes Wallace Combination, is lying seriously ill with pneumonia in New London, Ct., his physician having forbidden his traveling any farther. Any communications for him may be sent as above, and in care of P. O. Box 321.

THE WILKINSON COMBINATION is reported as doing finely in New England with "Uncle Tom's Cabin," and Miss Lillie Wilkinson as Topsy. The play reached its one hundredth consecutive performance this season by this company at Nashua, N. H., April 14. The veteran Charley Wilkinson is the manager.

HOWE'S OPERA-HOUSE, Bridgeport, Ct., a description of which appeared in last week's CLIPPER, was formally opened April 9 with Henderson's Opera-house Company in "The Honeymoon" to a large audience. Monte Ransom, a former resident of Bridgeport, made his first appearance there 10, 11, as Mathilde in "Led Astray," and Louise in "The Two Orphans," meeting with quite an ovation at the hands of admiring friends......The Bridgeport Opera-house is to undergo a great renovation the coming month, the improvements consisting of an enlarged stage, new scenery, folding-chairs in the gallery, and the auditorium reseated with new chairs, upholstered in plush, besides other changes to remedy now existing defects. Letter of April 13.

EDWIN CLIFFORD'S DRAMATIC COMPANY is to commence their season in Oshkosh, Wis., April 16, with E. T. Stetson as the star attraction in "Neck and Neck."

HARRY LEE, juvenile man, can be engaged for the season of 1877-8. Mr. Lee's personation of Volage in "The Marble Heart" is very favorably commented upon by the Chicago press, extracts from which are published in another column.

LOTTA, acting in "Musette" and "Zip," was the star at Macauley's Theatre, Louisville, Ky., during the week ending April 7, when the regular season closed and the company went to Cincinnati, O.

DION BOUCICAULT, supported by a strong company under the management of Shook & Palmer, is to act in "The Shaughraun" this week in the Academy of Music, Brooklyn, L. I.

KATIE PUTNAM, supported by J. J. Sullivan's dramatic company, will close her present traveling season about May 1. The company will then be reorganized for a ten weeks' tour of the British provinces. All communications can be addressed as per card in another column.

J. R. WAITE'S COMBINATION, playing "Ten Nights in A Bar-room," performed in Youngstown, O., April 9, 10, Sharon, Pa., 11, 12, Franklin 13, Edenburg 14, 16, and are billed in St. Petersburg 17, Millerstown 18, Petrolia 19, Parker City 20, Oil City 21, Titusville 23, 24.

A ONCE POPULAR ACTOR.—We cut the following from *The Stock Exchange* of San Francisco, Cal., of April 5:

The other day a seedy, bloated specimen of humanity, who looked as if he was tasting the cup of bitterness to the dregs, staggered up to the lunch-counter of a saloon on Kearney street and begged for a plate of soup. "I'll give it to you," said the saloon man, "but you mustn't come bumming around here." The seedy specimen devoured the soup ravenously, and then begged for some meat. "No; you've eaten your soup; now, get out." "Only a little bit!" pleaded the man. "Well, here, take this," and he of the lunch-counter handed over a well-polished ham-bone. "Now, get out of this, and don't you come in here again." With a wolfish look at the bottles behind the bar, the man shuffled out. Old New-Yorkers who used to crowd the Olympic Theatre night after night to witness the then great sensation "The Streets of New York" would not have recognized, had they seen him, in the person of this wreck of humanity, the great Badger of the play. Yet it was he; and as he walked out of the saloon, with the bone under his arm, he needed no additional properties to give with stirring effect the famous garret scene of the play.

We trust that the above account may prove to have been exaggerated.

AT THE PROVIDENCE (R. I.) OPERA-HOUSE "Lemons" was performed by Daly's Fifth-avenue Company during the whole of the past week to fair houses. This week Edwin Booth and company, commencing with "Hamlet."

EDMON S. CONNER appeared as Richelieu at the Paterson, N. J., Opera-house, April 11, to a good house. The performance was fine, and Mr. Conner did not appear to have lost any of the vitality which he possessed years ago.

ALICE A. HARRISON'S COMBINATION performed in Erie, Pa., April 9, Titusville 10, Oil City 11, Franklin 12, Meadville 13, Youngstown 14, and are billed in Pittsburg 16, for one week.

FROM TORONTO, ONT., our correspondent sends the following, dated April 14: "Louise Pomeroy appeared at Mrs. Morrison's Opera-house in 'As You Like It' 10, 12, 'Romeo and Juliet' 11, 14 matinee, 'Lady of Lyons' 13, with 'Macbeth' promised for 14 evening. George Riddle of the Boston (Mass.) theatres supported the star, but made little impression on the audiences, being too young for such characters as he played. Business light to fair. Miss Pomeroy goes to New York. The Toronto Artillery Corps had a benefit 9, when Mrs. Morrison appeared as Jessie Brown in 'The Siege of Lucknow' to a large house. The corps gave some bayonet and sword exercises in an artistic manner. Mr. and Mrs. W. J. Florence in 'The Mighty Dollar' begin April 17, and fill out the week."

C. W. TAYLEURE'S DRAMATIC COMPANY, with Mrs. Henrietta Chanfrau as the star, are to perform in Madison, Wis., April 19, Milwaukee 20, 21, Grand Rapids, Mich., 23, 24, Chicago 25, 26, 27, 28, then to St. Louis, Mo., for one week.

LAWRENCE BARRETT opened at the Memphis (Tenn.) Theatre April 11 in "Richelieu," and gave "Hamlet" 12, "Merchant of Venice" and "David Garrick" 13, "Money" matinee 14, and "Othello" at night. Business large. The company—among whom are J. W. Norton, George Morton and Miss Gussie De Forrest—rendered fine support. They go hence to Cairo, Peoria and Dubuque...... Augustin Daly's company in "Lemons" 23, 24, 25.

A WEEK of good business terminated at the Griswold Opera-house, Troy, N. Y., April 14. Clara Louise Kellogg and troupe, 9, had a house so full that chairs in the aisles were necessary. "Lucia di Lammermoor" was the bill....... "Mighty Dollar" by the Florences, with the Leland Albany support, proved a capital hit 10, 11. "Our Boarding-house" 12, 13, 14, with Vining Bowers, W. T. Melville, S. W. Piercy, Annie Deland, etc., in the cast......Ada Gray is to fill the week ending 21, supported by Albaugh's Albany Company......Proprietor Van Arnum will take a benefit about the 26th, for which Manager Albaugh and wife have volunteered.

AT THE PITTSBURG OPERA-HOUSE, stock-acting has served to draw but light audiences. "Still Waters Run Deep" was the attraction April 9, 10; "Not So Black as He's Painted," 11, 12. H. H. Crompton, the treasurer, takes a benefit 13, when "Old Heads and Young Hearts" will be acted, Mr. Crompton appearing as Jesse Rural. To-morrow (14) Mr. J. N. Gotthold will be the recipient of a testimonial benefit, when his own comedy of "Not So Black as He's Painted" will be given. The Stephen C. Foster Serenaders have volunteered. And so ends the regular season at this establishment. Combinations will fill in the Summer season, "Baba" being the first, commencing 16. A portion of the company intends making about a two weeks' trip through the Oil Regions under the management of Frederick Bock. Mr. S. S. Hicks will act as advance-agent. Miss Kate Fletcher will spend a part of the Summer in New York City.....Frank Mayo and company in "Davy Crockett" played the past week in Library Hall. Business fair. Next week Alice A. Harrison's Combination in "The Two Orphans." Letter of April 13.

THE CASE of Harry Churchill, mentioned in these columns some months ago, has become aggravated. Long without the means to feed himself, he now has not the physical ability. Chalkgout, unhappily, is a refinement of cruelty that does not speedily kill. The elderly widow whose room is his hospital, and who feeds him with her own hands, is almost as poor as he. Mr. Churchill, once a fair actor, has not been on the stage in six or seven years, and for a long time has been unable to do anything except run a sewing-machine and make costumes for possible sale at theatres. This he cannot do now. Such of his old friends as happen to visit Brooklyn, E. D., should call at No. 20 Ainslie street; and contributions from a distance can be forwarded, if no more direct way suggests itself, through the medium of this office.

THE ALABAMA SLAVE CABIN-SINGERS are open for engagements in concerts and in "Uncle Tom's Cabin," with Miss Hutchins as Topsy. See advertisement.

WM. HORACE LINGARD and Alice Dunning Lingard arrived in San Francisco, Cal., April 6, from Australia, in the steamship City of New York.

JOHN JACK on April 7 was to have commenced a season of thirteen nights and two matinees in the New Market Theatre, Portland, Oregon.

OUR CALIFORNIA ADVICES, dated San Francisco, April 8, are as appended:

At the California Theatre, the third week of Miss Neilson's engagement was occupied with "Cymbeline" to nightly overflowing houses. The character seems, in the glitter and glamour of romance, more in accordance with her dramatic skill than any other she has yet presented. She was happily seconded by Barton Hill, who played Posthumus admirably. T. W. Keene as Iachimo and Harry Edwards as Pisanio were seen to their accustomed advantage. Nelson Decker is deserving of special commendation for his excellent personation of Guiderius. The piece was set in a very rich and appropriate dress. "Romeo and Juliet" was given 9, 10, and "Measure for Measure" 11......"A Tour of the World in Eighty Days," at the Grand Opera-house, concluded a run, unprecedented in this city, of sixty nights on April 4. "After Dark" was produced 5, with Charles Wheatleigh as Old Tom and Eleanor Carey as Eliza. Business has been very good. "A Midsummer-night's Dream," after a preparation of many weeks, is to be produced 9.......The Bush-street Theatre, having been refitted and renovated, was opened for a season 7 under the management of Tracy Titus and Charles E. Locke. An enthusiastic reception by a most brilliant and crowded house greeted Salsbury's Troubadours in the comedy "Two Can Play at that Game" and "Patchwork." Frank G. Maeder, who arrived from Australia 6, leads the orchestra ..... Billy Emerson opens Maguire's Opera-house, to be known hereafter as Emerson's Opera-house on April 23, with a minstrel company. The auditorium will be reconstructed and beautified.....Miss Clara Morris is again seriously ill in this city......The Lingards returned from Australia and New Zealand on 6. They remain in the United States about six months, thence to Australia via England......Alfred Balch and Mat. Lingham are the authors of a dramatization of Jules Verne's "Michael Strogoff," to be shortly produced at the Grand Opera-house......Augusta Dargon has declined to produce "Miss Multon" in this city—a professional courtesy to Clara Morris.

OUR BOSTON, MASS., correspondent, under date of April 11, wrote as follows:

At the Boston Theatre, Janauschek has presented her new tragedy, entitled "Brunhild," all the week, except Saturday evening, when "Bleak House" was substituted. The plot of "Brunhild" is taken from Wagner's "Song of the Niebelungen," and deals with the love of Brunhild for Siegfried, who, by the agency of a magic draught, forgets her and marries Chriemhilda. Brunhild then plans his death, and he is assassinated while hunting; and Brunhild, overcome by remorse, kills herself on his corpse. The character of Brunhild is very finely drawn, and Mme. Janauschek's impersonation was one of the strongest and best things she has ever given us. Mrs. Barry as Chriemhilda was very good, and Mr. Shewell's Seigfried, Mr. Buckley's King Gunther, Mr. Price's Hagen and Mr. Levick's Griselher are all to be commended. The piece was very finely mounted, but the attendance was light all the week. For next (this) week five evening and one matinee performances of German opera are to be given. Harry Bloodgood will take his eighth annual benefit at this house April 12, presenting "Katy the Hot-corn Girl," a new farce called "Blue Glass," and an olio by a host of volunteers. Chas. Fechter is to open in "The Corsican Brothers" 23......At the Boston Museum, "Little Em'ly" was given all the week except Saturday night, when Annie Clark presented "As You Like It" for her benefit. The cast of "Little Em'ly" was in the main the same that we have seen here before, the principal change being the substitution of G. W. Wilson in the part of Uriah Heep for M. Le Moyne. Early in the week, Miss Fannie Francis was compelled to retire through indisposition, and her character of Rosa Dartle was assumed by Miss Georgie Tyler, whose performance gave much satisfaction. Mr. Cotter, Mr. Barr and Mr. Williams appeared respectively as Steerforth, Ham and Mrs. Gummidge, and all deserve a word of commendation. For next (this) week Lotta in "Musette." Mrs. D. P. Bowers comes 23 .....At the Globe Theatre, the Soldene Opera Troupe have given "Poulet and Poulette," "Chilperic," "Madame L'Archiduc" and "Trial by Jury" through the week to crammed houses. The eccentric dancer Mlle. Sara has appeared at every performance, and fairly vindicated her right to that title. Her agility, strength and suppleness are remarkable. She is one of the most wonderful performers of her class ever seen on this stage. The troupe continues another week......During the opera season at the Boston Theatre the company, under the management of Mr. McGlennen, will support Chas. Fechter in "Hamlet," the route being New Bedford 16, Fall River 17, Wooster 18, New Haven, Ct., 19, Hartford 20.

CINCINNATI DRAMATIC ADVICES to April 13 are furnished as appended by our correspondent: "Lotta began a week at Wood's Theatre 9, opening in 'Musette.' She has drawn big audiences, and apparently pleased as much as ever. William A. Butler, her traveling support, was well fitted for the part of William A. Bokus, and made a favorable impression. 'Zip' was put on Thursday night. Lotta's engagement concludes with the matinee to-morrow. In the evening the stock company will perform 'Under the Gaslight' and 'A Bull in a China Shop,' and this will close the regular dramatic season at the theatre, though the company will tour for a brief period in support of Rachel Macauley. April 16 Matt Morgan's Novelty Company opens at Wood's......Kelly and Leon's Minstrels have occupied the Grand Opera-house this week. The Aimee Opera Company open 16, and E. L. Davenport 23......'Die Danischeffs' (German version) is to be produced for the first time in this city this evening at Robinson's Opera-house, by the German Dramatic Company, for the benefit of their manager, Anton Foellger. ......It seems now probable that Wood's Theatre will be rebuilt as a theatre, instead of giving way to a business block."

DAVIS & CO., theatrical agents, Cincinnati, O., want dramatic artists and ballet ladies for traveling companies. They also advertise for scenery, and have a panorama for sale.

GEORGE S. KNIGHT and the Worrell Sisters are to star next season in a new play by Fred Marsden, entitled "Otto, or a Game of Chance." Dates can be arranged for by addressing Mr. Marsden, as per card.

W. E. CARLTON'S COMPANY, announced at Newark, N. J., for 12, 13 and 14, with matinee, showed 12 only, the attendance thereafter being so poor that the management refunded the money.

IN ST LOUIS, Milton Nobles' engagement at the Opera-house during the week commencing April 9 was moderately successful. "The Phœnix" held the boards till April 13, when "Diamonds in the Rough" was presented. The company rendered good support. Julia Daly begins 16...... Kate Claxton and the Olympic stock company have presented "The Two Orphans" in the same excellent manner which distinguished their performances of the play some time ago. They go on a tour as follows: Kansas City, Mo., April 16, 17, Leavenworth, Kan., 18, St. Joseph, Mo., 19, 20, Lincoln, Neb., 21, Omaha 23, Des Moines, Ia., 24, 25, Marshalltown 26, Cedar Rapids 27, Davenport 28, Burlington 30, Keokuk May 1, Quincey, Ill., 2......The Daly Fifth-avenue Combination, in "Lemons," open at the Olympic April 16...... Several members of the Olympic company were heavy losers by the Southern Hotel fire on April 11, and one was severely injured. When Miss Frankie McClellan found that she could not escape by way of the stairs, she tied her bed-sheets together, and let herself down from the fifth-story window; but, before she had descended half-way, one of the knots parted, and she fell on a one-story building next to the hotel. She still had strength enough left to roll herself to the edge of the roof, where she was found, and brought to her present quarters in Walnut street, where she had lain unconscious up to April 12. Her face was badly scorched, and two ugly gashes in her head attest the severity of her fall. No bones were broken, and the doctors say time and good care will surely work her recovery. Miss Kate Claxton escaped with her life, but lost all else, as she was compelled to leave everything except the few articles of clothing she hastily put on when aroused by the noise and stifling smoke. Her brother also escaped. Rose Osborn and Marion Clifton, respectively the leading lady and first old woman of the company, were equally unfortunate in losing all they owned, and Manager Charles Spaulding's loss is variously estimated at from $6,000 to $10,000, besides valuable papers which can never be replaced. George Gray of the Opera-house was one of the first to mount the ladder and assist in saving life. The Misses Osborn, Clifton and McClellan have been tendered a benefit, to take place April 14, and the indications are that the affair will be one of the biggest of the kind ever gotten up. Several tickets have been bought at $50 and $100 apiece. Advices dated April 13.

A SINGING CHAMBERMAID is wanted for Kinlan's Jesters. See Jos. M. Dickson's advertisement.

GEORGE RIGNOLD made his first appearance in the Richmond, Va., Theatre, April 10, as Henry V, which character he repeated 11.

MISS GENEVIEVE ROGERS was the star at Fanny Marsh's Theatre, Portland, Me., the past week, and met with so much success in her characterization of Maud Muller that her engagement has been extended another week, when she will appear in "An Unequal Match."......Furbish's Fifth-avenue Company in "Forbidden Fruit" are billed for 20, 21.

"OUR BOARDING-HOUSE" was acted at the Leland Opera-house, Albany, N. Y., April 9, 10, 11. Mr. and Mrs. Florence opened 12, with "The Mighty Dollar," and remained during the rest of the week, attracting large audiences.

E. L. DAVENPORT, supported by Miss Geraldine Maye and a company, occupied the National Theatre, Washington, D. C., during the expired week, presenting "Dan'l Druce," and attracting fair-sized audiences. H. J. Montague commenced a week's engagement April 16.

AT THE GRAND OPERA-HOUSE, Indianapolis, Ind., "Lemons," acted by Daly's Fifth-avenue Company, was the attraction April 12, 13, 14. Chas. Pope in "Sampson" is billed for 16, 17.

CHAS. LUBY, utility, character, and comic-opera actor, can be addressed for engagements as advertised elsewhere.

AT HAVERLY'S THEATRE, Chicago, Ill., Robert McWade and his company opened April 9 in "Rip Van Winkle" to a moderate business. The theatre was crowded 12, the occasion being the farewell benefit of Will E. Chapman, the manager, who made his first appearance on the stage in this city as Captain Vivian in "The Dumb Belle," winning applause for his very deserving effort. Mrs. Laura E. Dainty, a popular reader, sustained the principal character in the play, making her debut as an actress, and agreeably disappointing her many admiring friends by her graceful acting. The new play of Mr. Chapman's, announced as the medium by which four well-known city journalists were to be brought before the public, was necessarily omitted, the aforesaid journalists being absent, except Mr. Angle of *The Prairie Farmer*, who paid the forfeit in a neat speech, to which the beneficiary felicitously responded. The performance closed with "Rip Van Winkle." Alice Oates' English-opera Company begin 16..... The attendance at McVicker's Theatre was good. F. S Chanfrau gave his excellent impersonation of Kit. The stock company gave a very satisfactory support. Mr. Chanfrau appears this week as Sam. Letter of April 14.

JOHN OWENS appears in Detroit, Mich., April 17, 18, 21......Texas Jack 19, 20.

THE GARRICK CLUB of Washington, D. C., extends the hospitalities and privileges of their well-appointed club-rooms to all professional actors visiting that city.

PARTIES having claims against the Broadway Combination are requested to send them to E. G. Cotton, business-manager, care of this office. Mr. Cotton publishes a statement in our advertising department giving the reason why this combination closed its season.

"THREE DAYS," a five-act play by Franklin File, was produced at the Chestnut-street Theatre, Philadelphia, on the 9th inst., for the first time on any stage. Mr. File, who thus makes his debut as a dramatist, may be congratulated on the success of his piece. The play was cast as follows: Arthur Wentwich, McKee Rankin; Abel Troughton, James W. Norris; Jonas Poggenburg, Charles H. Bradshaw; Mr. Mook, George Holland; Jones, G. D. Erroll; Robinson, H. Kennedy; Pompey, H. Donnelly, Mrs. Wentwich, Miss Lillie Glover; Ada Bonneval, Miss Lillian Conway; Mrs. Vanmander, Mrs. E. J. Phillips; Mrs. Mook, Miss Lizzie Harold; Mrs. Lilliday, Miss Annabel Dudley; Miss Lilliday, Miss May Davenport; Gerty, Miss Lillie Revere.

The plot treats of a young girl of eighteen (Ada Bonneval), just from boarding-school, who falls in love with her brother-in-law (Arthur Wentwich). In the first act, they make an avowal of their guilty love. In the next act, Ada Bonneval urges her avowed lover to elope with her, and he consents. Mrs. Wentwich has given an entertainment, and the pair plan to leave the house the same night. While embracing each other, they are suddenly surprised by Mrs. Wentwich, and chance further informs the wife of the perfidy of her husband and sister. She learns their intention to elope, and resolves to intercept their flight and shoot them both. A young man named Abel Troughton has surmised that Ada Bonneval is about to take a rash step, follows, and confronts the guilty pair; Mrs. Wentwich also appears, and, in order to save Ada, Troughton asserts that he was about to elope with her when prevented by Mr. Wentwich. The wife is puzzled as to what to believe. She, however, brings about the speedy marriage of her sister to Troughton, the latter offering after marriage to depart and leave his bride with Wentwich, for whom she entertained an all-absorbing love. In the last act Ada sufficiently overcomes her passion to refuse Troughton's manly offer to leave her; and Wentwich, making the best apology he can, is reinstated in the good graces of his wife. There is a comic underplot, in which figures Mrs. Vanmander, an old deaf lady, who is pursued by Mr. Poggenburg for her fortune; and Mr. and Mrs. Mook—an octogenarian with a young, flirting wife—also add a needed liveliness to the main story. The action takes place in the period of time indicated by the title. The dialogue is excellent, the tale cleverly put together, although some of the incidents are almost too far removed from the probable, and the majority of the situations are novel and highly effective.

Miss Lillie Glover as Mrs. Wentwich displayed an amount of dramatic power and womanly feeling most commendable. Miss Lillian Conway was also effective as Ada Bonneval; Messrs. James W. Norris and McKee Rankin were very clever as Abel Troughton and Arthur Wentwich; Mrs. E. J. Phillips displayed the ability of a thorough artist in the small role of Mrs. Vanmander; Miss Lizzie Harold's peculiarly piquant style of acting was well adapted for her assumption of the part of Mrs. Mook; and Charles H. Bradshaw displayed great ability as a comedian in turning the little he had to do as Poggenburg to such good account. "Three Days" was mounted with much taste and liberality, and was repeated during the past week, attracting good houses. It will be followed on April 23 by Colley Cibber's "She Would and She Would Not." A new play by John Brougham, entitled "Slander," is in preparation.

MISS MINNIE PALMER, rather than see the ballet-girls suffer for their salaries in the recent "Baba" fiasco at the Academy of Music, Philadelphia, offered, it is said, all the salary due her for the week to help pay them their wages. The scenery was sent to Baltimore on Sunday (April 8) to save attachments, with promises to creditors to pay from proceeds there.

DALY'S FIFTH-AVENUE COMPANY commence a two weeks' season at the Walnut-street Theatre April 16 in "Life," then produced for the first time in Philadelphia.

EFFIE ELLSLER will appear in Bartley Campbell's new play "A Heroine in Rags" at the Arch-street Theatre, Philadelphia, May 7.

LOTTA is to commence at the Walnut-street Theatre, Philadelphia, April 30, when her new play, "The Charity Child," will be produced.

E. A. SOTHERN, during the fifth week of his engagement at the Arch-street Theatre, Philadelphia, appeared as the Hon. Sam Slingsby in "Dundreary's Brother Sam." On the 16th he will appear in "Home," Mrs. John Drew making her reappearance, and acting for the first time with Mr. Sothern. C. R. Gardiner, the business-manager of this theatre, will have a complimentary benefit on the 28th inst., the last night of Mr. Sothern's lengthy engagement here.

LOUISE POMEROY is to commence at the Walnut, Philadelphia, May 21.

ROBERT FOX, the proprietor of the late American Theatre, Philadelphia, was insured to the amount of $80,000, and has agreed with the insurance companies upon a compromise at $70,000. The proven loss by the fire, as shown by the insurance experts, was $137,000, thus leaving Mr. Fox a loser, above his amount of insurance, of $67,000.

JANE ENGLISH, the mother of the late Lucille Western, has been generously tendered by Manager George K. Goodwin the free use of his Walnut-street Theatre, Philadelphia, for any afternoon she may select for a testimonial benefit. Those wishing to volunteer their services for this commendable entertainment should send in their names, at as early a date as possible, to Manager Goodwin.

COPIES of "Pique" and "The Gilded Age" are advertised for sale by J. H. Heath.

COL. WM. E. SINN publishes in another column a list of attractions booked for the Spring and Summer season at the New Park Theatre, Brooklyn, N. Y., and states that the theatre can be rented by combinations in June and July. The regular Fall and Winter season will commence Aug. 20.

NATE SAULSBURY had been missing for some days prior to our latest advices from Jeffersonville, Ky. The most hopeful of the many theories regarding the mystery was that, unknown to his family, he was undergoing a surgical operation in Louisville, Ky.

GENEVIEVE ROGERS has engaged for another week at Fanny Marsh's Theatre, Portland, Me., where managers desiring to engage her for the weeks of May 14 and 21 can address her manager, Frank E. Aiken.

B. MACAULEY publishes a card in our business department in regard to Robinson's Opera-house, Cincinnati, O., of which he has assumed the management. Mr. Macauley will have a first-class stock company, and intends to produce standard plays in a style of excellence hitherto unequaled on the Cincinnati stage. First-class stock and star artists desiring engagements are requested to apply.

JAMES B. COLTON advertises that he desires to adopt the stage as a profession, and seeks an engagement.

A SOCIETY-COMEDY, an emotional play, burlettas, and an act are offered for sale by O. C. R., whose address is care of this office.

LOUIE LORD'S DRAMATIC COMPANY closed a season of three nights in Jefferson, Texas, April 9, and went to Atlanta 11, 12, 13.

ROSE EYTINGE is to play this week in the Academy of Music, Montreal, Canada, and the following week in Rochester, N. Y. Marcus R. Mayer is still her agent.

BEN DE BAR is to be the star this week at the Euclid-avenue Opera-house, Cleveland, O......At the Globe Theatre the Texas Jack Combination is billed for 16, 17.

JOHN T. RAYMOND, supported by H. E. Abbey's company, is to play under the management of Sam T. Jack in Meadville, Pa., April 17, Oil City 18, Parker City 19, Titusville 20, and Jamestown, N. Y., 21.

SOPHIE MILES closed a fairly successful six nights' engagement April 14 at the Rochester (N. Y.) Opera-house. April 13 she assumed the leading role in a new play called "Pearls and Tears," written by A. R. Haven of Rochester, which was but moderately successful. Benefits will be given Mr. and Mrs. W. F. Horton 16, E. L. Mortimer and T. B. Montgomery, treasurer, 17, Fred O. Smith and Fred A. Wren 20. Manager Lempert has made the following engagements for the Summer season, commencing April 30: The Misses Rachel Noah, Emma Whittle and Mrs. Watson; Alfy Chippendale, soubrette; Messrs. L. R. Willard, A. W. Gregory, Harry D. Clifton, L. L. Mortimer, M. N. Haviland, and J. P. Clark.

AT THE ACADEMY OF MUSIC, Buffalo, N. Y., J. T. Raymond acted Col. Sellers April 9, 10, 11, 12, and "Seven Oaks" was brought out 13. Pauline Merritt was unable to appear, owing to illness, and Neville Duncan was substituted. "Seven Oaks" proved little short of a failure. Business ruled light. Leonard Grover's Combination in "Our Boarding-house" opened 16. The Meech Bros. resume the management April 29, Robert McWade in "Rip Van Winkle" being the first attraction. Advices of April 15.

H. J. MONTAGUE and company in Newark, N. J., 10, 11, met with but poor encouragement. The company disbanded there.

MUSICAL.

THE PEARSALL SISTERS—Ida, Carrie, Addie and Alma—are giving concerts in Iowa. They perform upon the violette, violin, violoncello and guitar.

J. C. ROBINSON, violin and alto player, is ready to accept engagements. See card.

HI HENRY, the well-known cornet-player and composer of band music, is now connected with the firm of Conn & Dupont, manufacturers of a new patent cornet and publishers of band-music. In a lengthy card on another page Mr. Henry returns thanks to parties who have offered him engagements, and gives information in regard to Messrs. Conn & Dupont's instruments and music. The firm will shortly remove their factory from Elkhart, Ind., to Chicago, Ill., and they want to engage five first-class workmen on musical instruments, a metal engraver and a music engraver. Apply to Hi Henry, whose address find in the advertisement.

F. STUEBGEN, leader of orchestra and solo-alto player, advertises for an engagement.

MR. WHITE, pianist, is requested to send his address to Clark Bros., who advertise.

THE OATES OPERA COMPANY, under the management of Samuel Colville, will appear at Haverly's Theatre, Chicago, Ill., April 16 to 23, inclusive; Academy of Music, Minneapolis, Minn., April 30, May 1, 2; Opera-house, St. Paul, 3, 4, 5. For future dates and vacant times see advertisement.

A B-FLAT CORNET made by Besson of London is advertised for sale by Benj. B. Dale.

THE BERGER FAMILY AND SOL SMITH RUSSELL are to concertize in Portland, Me., April 16, Bangor 17, Augusta 18, Gardner 19, Bath 20, Rockland 21, Dover, N. H., 23, Concord 24, Manchester 25, Nashua 26, Boston, Mass., 30, for two weeks. Business is reported large.

A DRUMMER who can play violin for sideshow, etc., desires an engagement. See N. N. Stillman's card.

BANJO-MUSIC at five cents a tune can be obtained at the Half-dime Banjo Music Co.'s address, advertised in this issue.

THE DEATH of Dr. H. N. Cary, father of Annie Louise Cary, is announced in Maine papers.

CAMILLO URSO, in Portland, Or., has been presented with a pair of silver goblets by the teachers and children of the public schools.

ILMA DI MURSKA is giving promenade concerts at the Pavilion, San Francisco, Cal., assisted by Jenny Claus, John Hill, and Benjamin Clark, at reduced prices. She meditates an extended tour through China and India.

ELLSLER'S OPERA TROUPE produced "Lucretia Borgia" in Akron, O., on April 9, and "Il Trovatore" in Canton on 11. This company, numbering thirty-seven performers, was recently organized in Cleveland, O., and is under the direct management of F. C. Tegethoff. Route ahead: Dayton, O., 16, Springfield 17, Youngstown 18, Meadville, Pa., 19, Titusville 20, Oil City 21, Franklin 23, and Erie 24.

ALICE OATES' COMIC OPERA held forth at Ford's Grand Opera-house, Baltimore, Md., appearing in "La Fille de Mme. Angot" 9, "Girofle and Girofla" 10, "La Jolie Parfumeuse" 11 and matinee, "Barbe Bleue" 12, "Princess of Trebizonde" 13, and "L'Archiduc" 14. Business good.

ANNIS MONTAGUE, late of the Kellogg English-opera Troupe, will have a benefit at the Academy of Music, Baltimore, Md., April 17. She will be assisted by Madame Falk Auterbach, Madame Elder, Wm. Castle, Herr Chas. Goffrie, Louis Blumenberg and F. T. Mills.

THOS. BAUGH, cornet-soloist and band-leader, has been re-engaged to travel with Tony Pastor's Troupe during the season of 1877. His address care of this office.

DEAKIN'S LILIPUTIAN COMIC OPERA gave matinees April 9, 10, 11, 12, 13 at Ford's Grand Opera-house, Baltimore, Md. They played in Annapolis 13, 14.

THE AIMEE TROUPE drew large audiences at the Walnut-street Theatre, Philadelphia, last week. Eight performances were given, including the first representation in Philadelphia of "La Boulangere a Des Ecus" on the 9th inst., "La Petite Marie" on the 11th inst., and "La Belle Poule" on the 13th inst., for Aimee's benefit.

MLLES. BRANCIART AND OMONT of the Aimee Troupe had a "little unpleasantness" between them behind the scenes at the Walnut-street Theatre, Philadelphia, April 9, in relation to their respective rights in the dressing-room. Mlle. Branciart was arrested, charged with assault and battery, and on the 14th was placed under $600 bail.

AT THE ACADEMY OF MUSIC, Philadelphia, to a good attendance, Prof. Gray exhibited his telephone April 13, 14; at Natatorium Hall, on the 14th, Charles K. Jarvis gave his sixth and last classical soiree; on the 19th, at Association Hall, Selma Borg, for her benefit, will deliver a lecture, and the Swedish Lady Vocal Quartet will assist in concert; on the 16th, at Concert Hall, Miss Lizzie Macartney will concertize; at Musical Fund Hall, on the 21st, the concluding Cecilian Concert will be given; Ole Bull appears at the Academy of Music on April 26; and on May 3 Prof. H. Kroes is to concertize at St. George's Hall.

THE SOLDENE TROUPE make their reappearance for one week at the Arch-street Theatre, Philadelphia, April 30.

IN WASHINGTON, D. C., Mme. Essipoff gave piano-recitals April 14, 16......Miss Annis Montague's concert troupe is to sing 19......Miss Emma Abbott's concert troupe is announced for 24.

THE "EVANGELINE" TROUPE played in Detroit, Mich., April 11, 12, 13, 14. This week they are to perform in Albany, N. Y.

MUSICIANS desiring engagements in watering places from June 15 to Sept. 1 are requested to address F. Stuebgen, as per card.

WILLIAM KIRK, E and B flat cornet-player, advertises for an engagement.

VARIETY HALLS.

THE ORRIN BROTHERS, we learn from a letter dated Havana, Cuba, April 7, are meeting with success with their company in the Lersundi Theatre. Charles and Carrie Austin and Miss Alice Somers arrived there April 5. The company now includes thirty-three people, exclusive of orchestra and stage-hands. On April 8 they were to have given two performances in the theatre and one in the bull-ring. All of the members of the company are reported in good health.

VARIETY ARTISTS, ladies especially, are wanted at White House Variety Theatre, Pittsburg, Pa. See card.

PERFORMERS are wanted at the Comique, Indianapolis, Ind. Address Anton May, proprietor, as per card.

W. C. MITCHELL states that he has rented the Theatre Comique, St. Louis, Mo., for the Summer season, commencing May 13, to his treasurer, Harry C. Noxon. The Fall and Winter season, under the management of Mr. Mitchell, will commence Sept. 15.

A PIANIST and vocalist is wanted for a concert hall. Address A. B. C., care of this office.

TALENT wanting dates can find time at the Comique, Williamsburg, N. Y. See card.

AT THE COMIQUE, Williamsburg, L. I., the chief attractions the past week were Hughey Haggerty, McCannin and Mitchell, the three Mette Brothers, James E. Carton, Harry Sinclair, Adelaide Eaton and Kate A. Beebe. Billed for 16: The three German Brothers and John Murtz.

MLLE. MAUDE LA ROSA, serio-comic and operatic vocalist, can be addressed for engagements as per card.

J. C. (TOOTHLESS) MURPHY informs us that on April 6, in the Superior Court, Chicago, Ill., he was granted a decree of divorce from his wife, who is professionally known as Mollie De Vou.

JUBILEE SINGERS, minstrel, and all kinds of colored performers can be secured through A. D. Sawyer, who advertises.

AFRICAN SIX, or Sawyer's Alabama Minstrels, close at Hill's Variety Theatre, this city, April 21, and can be arranged with for dates. See card.

FROM DEADWOOD, D. T., under date of April 4, an occasional correspondent sends the following: "Business is beginning to look a little brighter, as there are a great many arrivals every day. The Bella Union is being refitted, and will reopen about April 25......Sweringer's Variety Theatre opens April 7, with J. Martin as business and stage manager; Russ Ingraham, leader of orchestra; and A. Sweringer, proprietor. Miss Fanny Brown, Miss Flora Bell, Sam Murdy, J. W. Wilson, and Frank Sparrow will comprise part of the company. Johnny Jenkins, who has been playing at the Bella Union all the Winter, intends leaving in a short time for St. Paul, Minnesota......Dan Castello is interested in a quartz-mine in Leeds City, about four and a half miles from here."

PERFORMERS engaged for Heuck's Hall, Cincinnati, O., are notified, through a card elsewhere, that all dates after May 7 are canceled, as the old hall will be torn down on that date. The new Opera-house, now in course of construction on the same site, will be opened May 26. First-class artists desiring engagements are requested to address James Douglas, manager.

NELLIE BROOKS, vocalist, and George Kurtz, comedian, now in the tenth week of their engagement at Boylston Museum, Boston, Mass., can be addressed through Carlisle & Caverly, agents.

FIRST-CLASS ARTISTS are wanted at the Coliseum, Newark, N. J. Address Harry Fielding, business-manager.

AT TOOKER'S VARIETIES, Norfolk, Va., the departures April 14 were Belle Cushing, to Philadelphia, and Sam Lang, to New York. No announcements for 16.

FLORA AINSLEY, serio-comic, who had been performing at the Bella Union, Deadwood, D. T., for some time past, died there April 1, and her remains were buried April 3. At one time she was the wife of Ned Ainsley, Ethiopian comedian.

EDITH BLANDE expected to sail from England for this country April 7.

SONG-AND-DANCE LADIES, serio-comic vocalists and other performers, who will also be expected to appear in ballet, are advertised for by M. J. Ryan.

WORDEN AND MACK announce their time as being filled to next Fall. A list of their acts is published in their card elsewhere.

BOISSET'S SUMMER GARDEN, Newark, N. J., opens April 30. Performers are wanted. See card.

A VARIETY THEATRE in Jersey City, N. J., is offered for sale. See card.

TO BE HANGED.—Edgar Moore, who murdered Mabel Hall, a dancer at the Theatre Comique, St. Louis, Mo., about a year ago, and who was convicted of murder in the first degree, was sentenced by Judge Jones of the Criminal Court, on April 14, to be hanged on June 1. A motion for a new trial had previously been overruled.

GEO. W. VERE advertises to teach songs-and-dances and Lancashire clog for the stage.

TONY PASTOR and company played in the Richmond (Va.) Theatre April 12, 13, 14...... The Theatre Comique held its own the past week. The Martinettis will henceforth be professionally known as the Mauritas. Blanche Roselli, Maggie Pearl, Kate Allyne, Georgie Mellshotte and A. Steele are announced for 16. Annie Sheridan closed 14, going to Baltimore.

A PARTNER to do musical-moke business is wanted by J. J. Gillan, who advertises.

A NUMBER OF PERFORMERS are wanted for E. S. Washburn's Last Sensation. The regular season will close at Auburn, N. Y., April 18, and a short season of eight or twelve weeks will be commenced May 1 at Herkimer, N. Y.

AT THE METROPOLITAN, Indianapolis, Ind., business was light the past week. Billed for 16 are Bobby Newcomb, Nully Pieris, Maggie Grey, John Weaver and Miss Georgie Morris.

A BRIEF OLIO, "Jack and Jill," and "The Two Orphans" formed the attractions at the Adelphi Theatre, Chicago, Ill., last week. The Cawthorne Children, the Parkers, J. Whitfield, and Morris and Fields appeared in the olio. Billed for 16: Mlle. Letourneur, Avery and Cherent, Erwin Thomas, Lulu Francis, Wilber and Reide, Lina Hassan, and Albert Geyer......The attractions at the Academy of Music were Huber and Glidden, Larry Tooley, Miss Hannah Birch, McIntyre and Heath, the Carlyles, Sam Martin, the Tudors, Miss Allie Smith, and Josephine Shanley. Departures: Miss Altie Smith, to the Museum...... Ben Cotton is working hard to make a success. The cards the past week were John Pendy, the Lee Family, Miss Annie Morgan, Tillie Antonio, and Cummings and Hynes. For this week C. A. Loder, Miss Altie Smith, Leonora Bradley, and John Manning are billed......At the Coliseum the performance was furnished by the Hamilton Sisters—Annie, Lillie, and Dollie—Prof. Francis, Armstrong and Lamont, the Peak Bellringers, Curry and Hull, the Byrons—Fred and Lizzie—and Arizona. Billed for 16: Milton Jaspers, Homer and Holly, Stewart Sisters, Fannie Knight, and Emma Moulton. Advices of April 14.

AT SHELBY'S ADELPHI, Buffalo, N. Y., Harry Budworth, Lizzie and Geo. Derious, Gibson and Binney, the Continental Four, and the Wesley Bros. were the new faces April 9. The latter's appearance together was their first, and their acrobatic songs-and-dances were well rendered. Business ruled fair. Ted Skillette benefited 13, and considerable local talent volunteered. Closed 14: George and Lizzie Derious, who lay off; Gibson and Binney, to Cincinnati; Continental Four, Pittsburg; Fannie Prestige, to Syracuse; and Annie Fox, to Detroit. To arrive 16: Prof. Lawrence's Ballet and Tableau Troupe, Lola, Josephine Shanley, Jennie Denzer, Nellie Germon, Williams and Sully, H. M. Brown and Millie Dupont.

VARIETY NEWS from Detroit, Mich., is as follows: "At the Theatre Comique, April 9, Ella Mayo, the Fontainebleaus, Mullen and Magee, McCauley and Bell, Lillie McCain and Willie Wood were the attractions......At Orchestrion Hall, Florence Marshall, the three Crawfords, the Claire Sisters (Emma and Maggie), Emma Bretto, Baby and Prof. Bindley appeared. Closing 14: Kearney and Moran and Barlow Bros., for East Saginaw. Arrivals 16: Annie Fox, John and Lea Peasley, Fitzgerald and Ryan, and Thos. and Lottie Winnett......Mozart Hall will, on the 16th, introduce the Milburn Sisters, Reed and Waide, and Johnny Mack. Closing 14 are Prof. Wiggins and Chas. Peltier.

THE THEATRE COMIQUE, Washington, D. C., did a nice business during the past week. The new arrivals April 9 were Niles and Evans, the Orpheus Quartet, Conway and Kerrigan, and Chas. Foster in his play "Saved at Seven." The benefit tendered Will H. Morton April 13 was a grand affair, many being unable to obtain standing-room even. The Winter season closed April 14, the departures then being Chas. Foster, to Brooklyn; Susie Summerfield and May Hamilton, to Philadelphia; the Orpheus Quartet, to Boston; Fred and Emily Siegel, to New York; Lizzie Christopher sails for England April 18. The other departures, destination not known, are Lottie White, Marian Gray, Ella Price, Kate Thorpe, Emily South, Millie Georgia, Lillie Howard, Carrie Bentley, Fannie May, and Mary Brown. The following members of the old company have been retained: Jake Budd, Charley Lord, Geo. A. Parkhurst, Sam Ryan, John Robinson, Marie Gorenflo and Hattie Hastings. The announcements for April 16, when the Spring season commences, are Frank Jones, Rickey and McCarthy, R. G. Allen, Rosa Lee, Frank Harrington, and Josephine West.......At the Avenue Theatre, the new arrivals were Stewart and Radcliffe and James Perkins. The departures 14 were St. Elmo and dogs, J. T. Riley and Lizzie Smith, to Philadelphia; and Ada Mortimer, not known. Announced for 16: Fayette Welch, Susie Warren, Lee Armand, May Langdon, and Jennie Elliott. Letter of April 15.

AT THE NEW NATIONAL THEATRE, Philadelphia, an excellent programme was given during the week ending April 14, the attendance being good. The new faces were Goss and Fox, Jennie Yeamans, and Sid. C. France in "Marked for Life." Harry G. Richmond had a benefit on the 11th. Pat Rooney, Quilter and Goldrich, Mons. Achilles Phillion, Miss Mary Hamilton, J. W. McAndrews, and Prof. D. B. Hughes open here on the 16th inst.

NOONAN'S VARIETIES, Philadelphia, under the able management of the veteran George L. Hall, gave an attractive programme last week, business being excellent. George W. Wray, Grace Denny and Mlle. Waltjen were the new faces on the 9th inst. Ellen Colleen, Lillie Dayton, Ida Livingston and Kate Clare open here on the 16th inst. An advertisement calls for variety talent.

AT THE GRAND CENTRAL VARIETY THEATRE, Philadelphia, the most noticeable novelties last week were Master Martin's very amusing sketch "Jim Jams," the pretty Foy Sisters in their capital musical sketch entitled "Moonlight Shadows," and Prof. Hughes' "Dissolving Tableaux." Emerson and Clark, Prof. Hughes, W. N. Griffith and Miss Belle Norton closed here on the 14th. Edna Markley, James McKee and Dr. S. M. Landis commence engagements on the 16th inst.

T. B. MORGAN, the efficient officer at the Grand Central Variety Theatre, Philadelphia, had a large attendance at his benefit 13.

AT THE INTERNATIONAL MUSIC HALL, Philadelphia, the fresh features last week were Signor Elviro, Henry S. Page, Sam Baylis, Susie Warren, Miss Verdie Alvis, Charles Tapper and Mlle. Bertie's Ballet Troupe. The Æolian Minstrels, J. J. Reilly, Lizzie Smith, Mons. Florentine, Tommy Granger, Lillie Ellis, Miss Aldine, Nellie Forrester, Barry Osborne and Fannie Wentworth open on the 16th inst.

AT ENOCHS' VARIETIES, Philadelphia, the new people on the 9th inst. were Alfredo, Venetta and Emma Monticello in their clever act on the trapeze, and Harry Clifford in "A Life's Revenge." Harry Clifford closed 14. The new people announced for the 16th inst. are Johnny Reese and Ed. Nagle, the latter in his drama "The Goldbunters."

AT MILLER'S WINTER GARDEN THEATRE, Philadelphia, the principal novelty was the sketch of "Earl, or a Dutchman's Visit to Philadelphia," in which Murphy and Shannon introduced their capital Dutch specialties. Charles Vincent, Misses George and Addie Morrell, Miss Jennie Yeamans, Mullelly and Rice, Mons. Emil Goroux and Mlle. Adelina, and Jimmy Mack appear here on the 16th.

BILLY EDWARDS and Arthur Chambers in a set-to, and the Langlois Brothers, jugglers, were the principal features at the Adelphi Theatre, Philadelphia, week ending April 14.

HARRY BECKWITH, comedian and vocalist, publishes his address in another column, and states that he wants a lady vocalist to do sketches with him.

VARIETY ARTISTS and a leader, with a full brass and string band, are wanted for a canvas show. See Sam Roberts' advertisement.

AT WARD'S OPERA-HOUSE, Paterson, N. J., business was good. Harry Shay and Harry Woodson on the ends were funny. Mrs. Mackley will reappear 16, having recovered from her illness of two weeks. Departures 14: Harry Woodson and the Levanions, to New York. Announced for 16: Worden and Mack, Willis Pickert, Norah Wright, Fannie Dean, Miss Montague, and Harry Lester. ......Warner's Combination were again at the Opera-house on 14, 16. The company included Wm. Major, Edna Mortimer, C. J. Gregory, Joseph Buckley, Jennie Dean, B. W. Brown, Ed. Ryan, and Wallace and Fenton. Manager Warner has introduced a feature of giving prizes to the best amateur jig and clog dancers; also to the boy who can eat half a pie the quickest with his hands tied behind him. Letter of 14.

THE QUEEN'S THEATRE, Toronto, which has recently been repainted and decorated, will open April 21 with John P. Long of Detroit, Mich., as manager.

ALLEN'S NOVELTY COMBINATION performed in Wheeling, W. Va., April 9, Bellair, O., 10, Steubenville 11, 12, New Cumberland, W. Va., 13, and East Liverpool, O., 14.

TONY PASTOR'S TRAVELING COMPANY is to perform this week in Ford's Grand Opera-house, Baltimore, Md.

MARTIN W. HANLEY has secured the following for Harrigan & Hart's forthcoming tour: Alice Bennett, Harry Kennedy, Will H. Morton, and Dave Braham and his entire orchestra.

THE NEW FACES at the Comique, St. Louis, Mo., April 8, were the Irwin Sisters, Charles Rogers, Mattie Vickers, W. J. Mills and Thatcher and Hume. Business good. Charles Rogers and Mattie Vickers, Miles. Letourneur and Cipronier close 14. To open 15: Mlle. Ida Idalie, Johnny Allen, the Whitman Family and Clara Sidell......Ben Brown, the Willis Sisters, Fred Gottlob and Louisa Elmer constitute the company at the Winter Garden......Companies at the Tivoli and Looney's remain the same. Advices of April 13.

CROWDED HOUSES have witnessed the performances at the Metropolitan Theatre, Louisville, Ky., the past week, where Matt Morgan's Statue Troupe was the attraction. The troupe closed 14, and goes to Cincinnati. No arrivals for the 16th. ......All the other places of amusement in the city are closed.

AT THE ADELPHI, Hartford, Ct., Harry Montague, Carrie Duncan, and the McDermott Sisters were the arrivals April 9. Closing 14: Eugene Blitz and Mollie De Marr, to New Haven; Harry Montague and Carrie Duncan, to New York. Billed for 26: Lottie Grant, Lew and Lena Cole, Wm. and Blanche Daly, Bryant and Williams, and Harry Clifford.

BUSINESS AT THE ATHENÆUM, Columbus, O., the past week improved. The new arrivals were Billy Devere and Ella Arnold, the Sherwood Sisters, Emma Brennan, Blanche Dixon, and Nellie Thorne. The attraction of the week, however, has been "The Black Crook." Arrivals for 16: Harry and Leonie Mendel, Nellie Leslie, Charley Leslie, Hall and Thompson, and Harry and Minnie Thompson. Departures 14: The Landis Brothers, to Baltimore; and Billy Devere and Ella Arnold, to Chicago.

THE NEW FACES at Smith's Opera-house, Grand Rapids, Mich., April 9, were Chas. O. Seamon, Chas. Schofield, and Foley and Waters. Departures 14: Billy and Minnie Homer, to Chicago, and Chas. Schofield, no date. Miss Emma Bretto failed to appear 9, as announced. Lew and Frank Collins, Ada Clifford and Kittie Shepard are announced to open 16. Business fair.

IN A SUIT for alleged breach of contract, Milton Nobles vs. the former management of the Grand Central Variety Theatre, Philadelphia, the jury on April 9 rendered a verdict of $200 for the plaintiff, who had claimed $250, the latter amount being the figure at which he was engaged to play for a week at that house in the drama of "Jim Bludsoe," an engagement he was not permitted to fill.

THE COMPANY at the Theatre Comique, Cleveland, O., the past week, consisted of Gilday and Giniven, Amanda Archer, Josie Zanfretta, Ed. Hiller, James Welch, Maude Le Moine, Barney Ferguson, Troubadour Quartet of Colored Artists, Sheehan and Jones, and Mlle. Mahretta. Departures 14: Gilday and Giniven, to Cincinnati; Josie Zanfretta, to New York; Troubadour Quartet, to Toledo; Sheehan and Jones, to Detroit. Arrivals 16: Keating and Flynn Combination and Master Albert Geyer. Wine-room has been dispensed with.

AT THE THEATRE COMIQUE, Providence, R. I., the new specialty stars—Misses Alice Gleason, Nellie Barton, the Oxford Boy, and the Female Minstrels—drew good houses the past week. For this week Mlle. Zittella, Thomas and Watson, and Paddy Murphy are billed.

VARIETY ADVICES from Cincinnati to 13, through our correspondent, run as follows: "The fresh appearances at the Coliseum 8 were Billy and Maggie Kaye and Annie W. Clark. Several who were announced failed to come, the Winnetts and Emma Bretto among the number. Business very good. Departures 14: The 'Baba' Ballet Troupe, Pittsburg; Cooper Brothers, Wilkesbarre, Pa.; Frank A. Gibbons and Lulu Francis, Chicago; Edna Wellington, and La Petite Estelle. Opening 15: Burton Stanley, Grinnell Children, Lou Howard, Maggie Gray, Harry Leslie, and Ogla and Eugene......Mons. Siegrist and performing dogs, Siegrist Children, Dick Turner, Gussie Leach, and Dick Gorman were added to the company at Heuck's 8. Departures 14: Bobby Newcomb, Indianapolis, and Tommy Turner, Chicago. The Davenport Brothers closed 9. Lew Davenport goes with the De Haven Show during the tenting season, and Eddie remains here, but they will reunite in the Fall. Opening 15: Gibson and Binney and Curry and Hall......George White, who does a bone solo, was the only addition to the Winter Garden.....No changes at the Eldorado. The hall has been repapered inside and painted, inside and out, and looks bright and new.......Scott and Ward, Ed. Nolan, Sheridan Brothers and John C. Smith were the new features at the National Theatre Comique 8. Departures 14: Dan Sully, Toledo; Erba Robeson, Louisville; J. C. Smith, Columbus; Ed. Nolan, Louisville; Maggie Gray and Scott and Ward. To open 15: J. P. Kilbourne in 'The Sea Waif,' Gilday and Giniven, Addie Percy, Florence Webster and Lucy Forrester."

FIRST-CLASS performers can secure engagements at Tony Pastor's Theatre, this city.

BUSINESS has ruled good at Ward's Opera-house, Newark, N. J. The fresh faces 9 were the Devere Brothers, Dolly Sharpe, T. F. Grant, John H. Carle, and Sophie Thorn. Emma Price, though billed, did not appear. Closures 14: Harry Lester and wife, to Paterson; Sophie Thorn, Clark Brothers, Mabel Pearl, Emma Lawrence, and Marquitta Phillips, to New York. Billed for 16: Fanny Herring, Harry Cavella, Mlle. Octavia, Conroy and Daly, Imogene Scofield, Hattie Arnold, and Gus Foster...... At the Metropolitan business continues very good. The newcomers 9 were James O'Neil, Linda Madison, Tom Granger, Andy Collom, Walters and Morton, and Geo. K. Fortesque. Nellie Forrester, announced among the departures of 7, was reengaged to take the part of Frisbe in "Cinderella." Departures 14: Bertha Rowe, to Hartford, Ct.; Reynolds and Walling, to Boston; Geo. K. Fortesque, Linda Madison, James O'Neil, Andy Collom, and Walters and Morton, to New York; Nellie Forrester, Tom Granger, and Charley Burnham, to Philadelphia. Alf. McDowell assumes the stage-management during Charley Burnham's absence. Billed for 16: Rollin Howard Burlesque Company, Hurley and Marr, James and Katie Edwards, Fannie Alton and Frankie Howard. Advices of April 14.

AT THE BELA UNION, San Francisco, Cal., Wm. Crosley, Johnson and Bruno, and Harry and Lizzie Braham proved attractive cards.

GEO. C. THOMPSON, brother of the Blonde Burlesquer Lydia, is giving vaudeville entertainments at Oakland, Cal.

MATT MORGAN'S Tableaux and Living Pictures, now under the management of Col. Hal Sleeper, will be exhibited at Trimble's Varieties, Pittsburg, Pa., four weeks, commencing April 23. Managers desiring to negotiate can address as above.

THE MENDELS—Harry and Leonie—Dutch comedians, are performing at the Coliseum, Erie, Pa.

JAMES WELCH and Maude Le Moine, Irish specialists, are highly recommended by Manager Chas. L. Howard of Columbus, O., whose card find elsewhere.

MCEVOY'S HIBERNICON and Healey's Irish Minstrels are to show in Vicksburg, Miss., April 16, 17, Memphis, Tenn., 19, 20, 21, Clarksville 23, 24, Louisville, Ky., 25, 27, 28.

A LADY GYMNAST is wanted by the Harland Brothers, who advertise.

SPECIALTY ARTISTS desiring engagements at Foster's Coliseum, Detroit, Mich., which will be opened about April 23, are requested to address H. A. Foster, proprietor.

THE MATCH between Chas. O. Seaman of Grand Rapids, Mich., and Billy ... then will be danced at Hoyt's Sensation Theatre, Jackson, April 28. John McVeigh opened their ... April 9. Business is reported good.

AT THE BOYLSTON MUSEUM, Boston, Mass., Mlle. Zittella's Minstrels, with Pete Lee and C. H. Atkinson on the ends, opened the performances the past week. The stage was set as a rustic arbor, and, with the statuary, fountains of real water, etc., the effect was fine. Following were Govan, mimic and vocalist; Healey and Ella Saunders, statue-clog dancers; C. H. Atkinson, bone-solo; Jennie Hughes, vocalist; Angie Schott's illusion act; the Æolian Quartet, who proved to be very funny as the Hamtown Students and in the Druid Dance. The whole concluded with the burlesque opera "The Virginia Cupids." Business large. "The Naiad Queen" is announced for April 16, with Dollie Bidwell, Jennie Hughes, Antoinette Corssi, Nellie Brooks, and Messrs. Decker, Howard and Stanton in the cast. In the olio, Billy Carter, Charles Diamond, Jerome and Cameron, Emma Hoffman, the Saunders and the D'Alves Sisters are to appear........ At the Howard Athenæum the performance opened with the burlesque entitled "Queen Bess," by Adah Richmond's company, including Nellie Larkelle, Eva West, and Messrs. Jas. Vincent, L. J. Mestayer and H. Stewart, followed by an olio by the Morosco Family, gymnasts; Harry Kennedy, ventriloquist; Mlle. De Granville, the strong woman; Sanford and Wilson in "The Tramp's Jubilee;" Jerry Cohen; Kate Breevoort on the tumbleronicon; and the negro act "The Visitors." Business good. For April 16 "Larks, or Making a Night of It," is announced, with the Misses Clara Maeder, Alice Wyndham, Marie Bates, and Messrs. L. J. Mestayer, Cyril Searle, Theo. Hamilton, Jas. Vincent and N. D. Jones in the cast. In the olio, Jennie Morgan, Emerson and Clark, Reynolds and Walling, Samuel Holdsworth and J. S. Maffit. Letter of April 14.

AT THE HOLLIDAY-STREET THEATRE, Baltimore, Md., business has been good. The chief attractions were Sam. Holdsworth, D. A. Kelly and Jenny Christie, Scanlon and Cronin, Master Dunn, and the drama entitled "The Black Hand," with Frank Jones in the chief characters. Departures 14: Sam Holdsworth, to Boston, Mass.; Scanlon and Cronin, to Philadelphia, Pa.; Frank Jones, to Washington, D. C.; John Reilly, no engagement. To open 16: Cool Burgess, Sanford and Wilson, the Fieldings, Geo. S. Knight, Jennie Engle, T. F. Kerrigan, Neil Conway, Harry Kennedy, Niles and Evans, Will H. Martin, George R. Edson, Annie Ward Tiffany, Sahl. K. Chester, Annie Chester, Eliza Long, R. D. Young, Jas. Cooper, Ida Forrest and Wm. M. Frazier......At the New Central Theatre, James S. and Katie Edwards, the Richmond Sisters, William Sparks, Crimins Brothers and Norah Ryan comprised the olio performers. Closing 14: James S. and Katie Edwards, to Newark, N. J.; Richmond Sisters, to New York; Chas. Seamon, to Erie, Pa.; Little Mac, to Pittsburg, Pa.; Noah Ryan and William Sparks, no engagement. To open 16: Helen Revere and L. D. Blondel.......At the Odeon, Annie Hall, Fannie Florence and Louise De Luisi were the fresh arrivals. Closing 14: Harry Stanwood, to Erie, Pa.; and Minnie Lee, to Philadelphia, Pa. Underlined for 16: The Dalys—Bobby and Alice—and Eugenia Lavelle. Letter of April 14.

AT TRIMBLE'S VARIETIES, Pittsburg, Pa., an attractive bill was presented last week. The St. Felix Sisters were seen in their quadruple songs, dances and jig; De Witt Cooke gave a club-swinging act; Miss Leonora St. Felix vocalized sweetly; Misses Clementine and Henrietta St. Felix were seen in their character-sketch entitled "Flirtations;" J. W. McAndrews' act "Gus the Masher" created much laughter; Kelly and Ryan were compelled to answer several recalls. Biz very good. Departures 14: J. W. McAndrews, to Philadelphia; Gussie McCain, Erie; St. Felix Sisters, Columbus, O.; De Witt Cooke, Cincinnati; John and Lea Peasley, Detroit. Arrivals 16: Little Mac, the Continental Four and Lizzie Mulvey. Manager Williams takes a benefit 19, when a silver belt will be given to the best amateur clog-dancer, and a gold medal to the best amateur jig-dancer. .....The Fourth-avenue Theatre, after struggling gallantly for existence, has been obliged to succumb. The performers failed to receive any salary for the week ending 7. Upon the 9th they opened the house upon the commonwealth plan with the expectation of realizing enough to at least get them out of town. The attendance was limited, and upon sharing the receipts barely two dollars apiece was the result. They contemplated running the place the entire week; but on the 10th the orchestra refused to play, and the house closed. Advices of April 13.

BILLY BARRY'S COMPANY commences its traveling tour at Tony Pastor's Theatre, this city, May 7. The troupe includes Pat Rooney, Kitty O'Neil, Quilter and Goldrich, Mrs. Whitingham and Master Newman, Edwin French, Reynolds and Walling, Lillie Hall, Adams and Lee, Almonte Bros., E. D. Gooding and Billy Barry, and an orchestra and brass band. Communications can be sent to Billy Barry, as per advertised address.

BILLY COLLINS is requested by A. J. Dean to communicate with him.

NEGRO MINSTRELSY.

BILLY EMERSON, Karl Steele, C. S. Fredericks, Nat Homer and Wash Norton left Chicago, Ill., April 15, for San Francisco, Cal., to open with Emerson's Minstrels. The company will be as follows: Billy Emerson, Wash Norton and John Hart, comedians; R. F. Tyrrell, first tenor; Beaumont Read, alto; C. S. Fredericks, second tenor; Mr. Harris, bass; Cheevers and Kennedy, song-and-dance; Ernest Linden, prima donna; A. C. Moreland, interlocutor; and an orchestra of eight pieces, under the direction of James S. Morrison, with Karl Steele as solo-violoncellist and musical director.

SPRAGUE & BLODGETT'S GEORGIA MINSTRELS were in Bloomington, Ill., April 6, La Salle 7, Ottawa 9, Morris 10, Joliet 11.

HARRY ROBINSON'S MINSTRELS are to show in Hartford, Ct., April 16, Waterbury 17, Norwalk 18, Bridgeport 19, and New Haven 21.

CALLENDER'S GEORGIA MINSTRELS continued to draw all the past week to Beethoven Hall, Boston, Mass., and are announced for another week.

KELLY & LEON'S MINSTRELS opened at the Grand Opera-house, Cincinnati, 9, for a season of one week. Our correspondent says: "The instrumental and vocal departments of the company are good, and the specialty people are strong, Manchester and Jennings, William Courtright, Lew Benedict, Sam Price, Leon, and Japanese Tommy being the leading ones. The attendance the first night was good."

MME. RENTZ'S MINSTRELS will terminate their present tour July 4, and during July and August the company will be reorganized. Lady artists who have first-class specialties are wanted for the coming season, which commences Aug. 27. See Manager M. B. Leavitt's card.

M. J. THOMAS, tenor-balladist, advertises for an engagement.

ALLEGHENY CITY, PA., telegraphed on April 12 that Nick Hughes, formerly well known at the West, but lately in ill health, had been missing from his home since the night before. Suicide was feared.

"THE COMANCHES" and Robert Fraser's "Drum-major" were the novel features at the Arch-street Opera-house, Philadelphia, last week. Robert Fraser had a benefit on the 9th, Charley Sutton (volunteered) and Charley Reynolds appearing on the ends in the first-part, in conjunction with Billy Sweatnam and Milt. Barlow. The annual benefit of Billy Sweatnam takes place on the 19th.

DUPREZ & BENEDICT'S MINSTRELS are to show in Memphis, Tenn., April 16, 17, 18.

SPRAGUE & BLODGETT'S GEORGIA MINSTRELS are to show in Hilsdale, Mich., April 16, Adrian 17, Tecumseh 18, Jackson 19, Leslie 20, and Lansing 21.

FRANK MORAN returned to Philadelphia April 9 after a brief season in San Francisco, Cal.

MME. RENTZ'S FEMALE MINSTRELS are to show in Lancaster, Pa., April 16, Easton 17, Trenton, N. J., 18, New Brunswick 19, Newburg, N. Y., 20, Rondout 21, Poughkeepsie 23, Hudson 24, Albany 25, Troy 26, Saratoga 27, Schenectady 28.

CARNCROSS & DIXEY'S MINSTRELS performed to large business the past week in the Euclid-avenue Opera-house, Cleveland, O.

A NEW TROUPE, known as Rice's Minstrels, will continue at the New Chicago (Ill.) Theatre, under the management of George Miller. Among the company will be Pat Rooney, Fayette Welch, and Baker and Doyle.

CARNCROSS & DIXEY'S MINSTRELS commence a week's engagement in Washington, D. C., April 23.

KELLY & LEON'S MINSTRELS are billed in Indianapolis, Ind., April 19, 20, 21.

LEW SPENCER left New York April 4 for Chicago, where he takes Billy Emerson's place on the end with Hooley's Minstrels.

A SONG-AND-DANCE man is wanted for Cal Wagner's Minstrels. See card. The troupe will be at Kalamazoo, Mich., April 25, South Bend, Ind., 26, Legonier 30, Fort Wayne May 2, Richmond 9.

CIRCUSES.

Van Amburgh & Co.'s New Great Golden Menagerie, Circus and Coloseum.

The proprietors and officers are as follow: Proprietors, Hyatt Frost and O. J. Ferguson; manager, Hyatt Frost; assistants, Moses Crane, J. M. Unger; treasurer, O. J. Ferguson; assistants, W. L. Bouton, John Steele; doorkeepers, W. C. Boyd, H. K. Wilson, B. R. Thurston, and R. Hover; ticket-sellers, C. B. Hazelton, R. M. White, Oliver Gregory, and Hiram Watts; advertising agents, B. Crosby, C. H. Scott, J. F. Crawford, A. Ogden, W. Reid, and R. Martin; billposters, H. Goodman, M. Whitelaw, G. R. Howard, F. T. Jones, M. Harlan, and Geo. Lingard; keepers in the menagerie, Joseph Rogers, James Ralston, Joseph De Lorne, Edward Holland, Thos. Manlove, R. H. Trowe, G. R. St. Charles, H. Gibson, M. Philips, B. W. Lengle, John Townsend, and Robert Aiken; master of canvas, Henry Johnsonbaugh; assistants, Walter Wilson, M. R. Morris; master of grooms, Chas. K. Woods; assistants, John Wassen, Silas Conway; master of stable-tents, Leonard Loucks; master of properties, G. H. Little; master of wardrobe, M. Soueja; master of ring-stock, P. Davids; steward, James P. Cole; cook, G. A. Goble; master of transportation, N. T. Humphreys; assistant, Wm. L. Bowron; master of repairs, T. T. Thomas; director of the arena, Joseph Jee.

CLOWNS.—John Foster, George Dunbar, and M. McCollum.

COMPANY.—George Melville, Mlle. Melville, Mons. Toorinsk, Mlle. Toorinsk, Mlle. Clarinda Lowande, Wm. Dubrow, Mons. Ponga, Napoleon Lowande, Mons. Pastrana and Son, riders; Mons. Charvat, crystal-pyramid, light and heavy balancing; Wm. Arlington, slack-rope; Dunbar and Lowande, La Perche; Mons. Puteaux, slack-rope; H. Lamkins, magic-barrel; Louis Langlois, juggler; Felix Langlois, balancing; Mlle. Pastrana, lady of the iron-jaw; Mons. Puteaux, Roza, and Seybo, Polandric ladders.

TRICK HORSES.—Lady Godiva, Pauline, Minnie, Cuba, Lady Audley, and Maud; trick ponies, Charles Dickens, Shelbark, Highflyer, and Wicked Will; trick mules, Toby, Darby, Sam, and Rob Roy. Also performing elephants, camels, ibex, reindeer, goats, and dogs.

WAGONS AND CAGES have been completely covered with gold-leaf and vermilion, excepting the original Dore paintings on the panels of the chariots, tableau-cars, and animal cages. A new wardrobe has been manufactured. Many prominent and rare animals have been added to the collection during the past Winter. Louis Dreve's Great Chicago Band has been engaged; also Pimento's Silver Cornet Band. The street-parade will be an imposing spectacle.

THE PRIVILEGE DEPARTMENTS will be conducted by James L. Hutchinson. They will employ 36 horses.

IN THE CONCERT will be Mlle. Vivienne Lubin the Water-queen; Miss Sadie Connolly, serio-comic; Mlle. Clara Le Noirre, balladist; Mile. Loreta, drum-soloist; Effie Blanchard, vocalist; Samuel Martin, one-legged song-and-dance; M. McCollum, banjo-solos; Harry Amlar, comedian; Hanman and Rice, negro performers; Thorpe, Henry and Hanford, clog-dancers.

THE SIDESHOW performances will consist of Signorita Blitz, magician; Zeta Zaluti, Circassian girl; Prof. Sheldon, fire-eater; Walter H. Stuart, born without legs or arms; Herman Wagner, Punch-and-Judy performer; the Patagonian Giant; also a human being half white and half black, spotted as an African leopard.

They will commence the season at Armenia, N. Y., on Thursday, April 19.

The Great United States Circus.

THE OFFICERS are as follow: Thayer & Noyes, directors; Dr. James L. Thayer, general director; C. W. Noyes, equestrian-director; Charles W. Kidder, general-agent; J. W. Heidler, contracting-agent; billposters, G. B. Castello, Harry Wheeler, Tony Daily, Harry C. Head, Dr. Ted Hanley, Dixie Irwin; leader of band, Mert Sexton.

CLOWNS.—Tom Miaco, Fred Aymar, Dr. James L. Thayer and Bill Young.

THE PERFORMERS are the entire Lowande Family—Alexander Lowande; Martinho Lowande, the bareback rider; Abelardo Lowande, somersault equestrian; Tony Lowande, the Infant Prodigy; Willie Lowande, two-and-four-pony rider; St. Elmo and his troupe of twelve trained dogs; the Miaco Family—Tom Miaco, horizontal-bar performer; Ira Miaco, trapeze-artist, leaper and tumbler; Miss Jennie Miaco, manege rider; Emile Goroux, juggler, dancing-barrel and enchanted-cross performer; Suydam Brothers, acrobats, gymnasts, leapers and horizontal-bar performers; George Richards the modern Hercules; Bill Young, grotesque acrobat and high-stilt performer.

LEAPERS—Phil Lowery, J. G. Wheeler, A. S. Burt.

TUMBLERS.—G. J. Armstrong, Alex. Storms, Charles Austin, Lovelle Monteide.

HORSES—75; ring stock, 30; nine mules; one 120ft. round-top pavilion; 6 trick-ponies.

SIDESHOW PRIVILEGE—J. T. Hatcher, with W. C. Coup's sea-lions, Fiji Cannibals, Circassian lady and other curiosities.

A FREE BALLOON-ASCENSION will take place every afternoon at 12:30, and fireworks will be displayed in the evening.

THE SHOW will start from Baltimore on or about May 1, and travel by rail and boat, visiting the oil regions and the Northwest.

THE PAVILION will be under charge of E. R. Mead. Stock, Bill Lewis; watchman, Mr. Slack.

JOHN FALLEN, leaper and tumbler, whose address is care of this office, can be engaged.

J. E. ROATH, billposter, advertises his facilities for posting, and announces that he has a good circus lot in Norwich, Ct.

SIDESHOW PROPERTY is wanted by W. J. Metchear, who advertises.

SIDESHOW CURIOSITIES can find engagements by applying to D. F. Durham, as per card.

W. J. METCHEAR has a large quantity of circus property for sale, and he also advertises that he is prepared to purchase all kinds of circus stuff.

LOTINO BELMONT informs us that she was granted a decree of divorce from her husband, William Andrews, in San Francisco, Cal., on March 2.

JAMES W. COUCH, who advertises, wants to purchase tents and other show-property, and to engage curiosities. He also offers privileges for sale.

DAVID CASTELLO, boy bareback-rider, desires us to state that he is not a member of the company of the Great Australian Circus, as announced in the official list of that company, but that he is engaged with P. T. Barnum's Show.

MARTINHO LOWANDE, the Brazilian bareback-rider, advertises that he is still disengaged.

NOT TRUE.—The report published in some of the papers that Jeannette Elsler was recently killed by Indians on the Plains is incorrect, as that lady has been performing in South America for more than a year past. She was recently in Para, Brazil, and was to have gone thence to Buenos Ayres.

DOREY SINCLAIR, for some time connected with Van Amburgh & Co.'s Great Golden Menagerie, died at his home, in Clinton, N. J., March 11, 1876. This information has just been sent us by O. P. Wall of Scranton, Pa. It is possible that he intended to have written 1877.

THE GREAT AMERICAN CIRCUS and Menagerie will commence the season at Oswego, Kansas, April 28, instead of 21, as previously intended. A few more equestrians, gymnasts and acrobats, and a balloon inflator and ascensionist are wanted. Address W. O. Monroe & Co., as per advertisement.

MONTGOMERY QUEEN commenced his tenting season in San Francisco, Cal., April 2, with a good menagerie, circus, and a large and experienced company. They have been performing to immense houses.

JOHN ROBINSON'S WORLD'S EXPOSITION commenced its season at Fulton (East Cincinnati) 14, thence to Carthage, Ohio, 16, Sharon 17, Hamilton 18, and then up the Ohio. This show, which for many years has traveled by rail, will this season go by wagon.

AN ELEPHANT is offered for sale by Davis & Co. See advertisement.

SAMUEL STICKNEY, arrested in Cincinnati for obtaining money on false pretenses through a sale of "scalped" railroad tickets, was honorably acquitted April 12 after a preliminary examination.

GYMNASTS, a song-and-dance lady and one or two Japs are wanted for the Oriental Pavilion Show. Address Cornwell & Townley, as per card.

GUS LEE, clown and vocalist, advertises for an engagement.

GYMNASTS, contortionists and other artists are wanted for Cole's Circus and Menagerie; also curiosities for the sideshow. Address W. W. Cole, as per advertisement.

JOHN LE CLAIR is now performing with Barnum's Circus, in this city, appearing in his grotesque juggling and equilibristic feats.

SAM LONG, the veteran clown, has opened a restaurant at the corner of Second and Gaskill streets, Philadelphia.

AT THE RECENT FIRE at Forepaugh's Winter-quarters, Philadelphia, twenty-five baggage wagons, fifteen or twenty animal cages, and a lot of circus trappings were destroyed, all fully insured.

FOREPAUGH'S CIRCUS AND MENAGERIE is to show in Richmond, Va., April 16, 17, Washington, D. C., 23, 24, 25, in East-end (Pittsburg, Pa.) 30, Pittsburg May 1, South Side 2, Allegheny City 3, 4, 5, Fort Wayne, Ind., 10, Warsaw 11, Valparaiso 12, Chicago, Ill., 14, to continue one week.

WM. CORVELLA, one of the Corvella Bros., engaged with Hamilton's Circus, fell while practicing on the trapeze at Massillon, O., a few days ago, and severely injured his knee. It is thought that he will be able to fill his engagement with the show, which starts from Windsor Mills, O., April 24.

SIDESHOW ATTRACTIONS are wanted with John H. Murray's Circus. See Hagar & Sanderson's card, in which they also advertise for a small canvas.

WM. KENNEDY, clown and comic-singer, advertises for an engagement for the tenting season.

HOWES' LONDON CIRCUS will exhibit in Richmond, Va., April 20, Washington, D. C., 21.

MISCELLANEOUS.

HEYWOOD BROTHERS' COMBINATION performed in Madison, Wis., April 12, Whitewater 13, Waukesha 14, and is billed in Ripon 16, Fond du Lac 17, and Oshkosh 18.

WASHINGTON HOTEL, Providence, R. I., is offering inducements to showmen, in the form of reduced rates, to make that house their stopping-place while in the city.

ROBERT McKAY, whose address is care of this office, wants an engagement as assistant agent.

HELLER gave a matinee performance in the Academy of Music, Brooklyn, L. I., April 12.

CARNCROSS & DIXEY'S Eleventh-street Opera-house, Philadelphia, Pa., can be rented by applying to George W. Barber, as per card.

A. A. WILDER, advance-agent or business-manager, advertises for an engagement.

NED STRAIGHT, whose address find in another column, is prepared to write songs and sketches.

JOE GAYLORD, contracting, advertising and press-agent, can be engaged. Address as per advertisement.

A STEREOPTICON and eighty views are offered for sale by Calvin J. Bradford. See card.

E. C. TAYLOR, magician, was performing in Victoria, B. C., at our latest advices.

THEATRE COMIQUE, Cleveland, O., is offered for sale or to rent by A. Montpelier, who advertises.

L. W. SEAVEY, scenic-artist, has just completed the stock scenery and frescoing of the New Academy of Music, Scranton, Pa., and requests parties contemplating the erection of places of amusement to inspect this building, both for its architectural construction and general decoration. His studio is advertised in our business columns.

W. H. STRICKLAND will not travel with Billy Barry's Combination, as he intended, but will be the business-manager of Birch, Wambold & Backus' San Francisco Minstrels, who start on a tour of some ten weeks' duration April 23.

RUFUS SOMERBY'S WORLD'S FAIR exhibited in Stillwater, Wis., April 12, 13, 14, and is billed in Eau Claire 16, 17, 18, Chippewa Falls 19, 20, 21. Oscar and Louise Shaffer are with the show.

GIBBONS' HOTEL, Baltimore, Md., offers special rates to agents and managers. Terms are published in the card elsewhere.

SIG. F. ARRIGONI, scenic-artist, lately engaged at the Academy of Music, this city, painting for the opera of "Don Carlos," is at liberty to arrange for painting drop-curtains, scenery, etc. His address is published elsewhere.

AN ADVANCE-AGENT and a lady pianist are wanted for Shaw's Sciopticon of the Black Hills. See card.

BANJO INSTRUCTIONS are sent by mail by the Dime Banjo Music Co. See card.

A PANORAMA of the Centennial is advertised for sale.

SIG. VALLO, whose address find elsewhere, prepares pupils for the dramatic and operatic stages.

THE NEW CITY OPERA-HOUSE, Troy, O., can be rented through Jesse Shilling, agent.

PARK OPERA-HOUSE, Syracuse, N. Y., is advertised to rent, or first-class combinations can secure it on good sharing terms.

JOHN JOHNSON, scenic-artist, has four drop-curtains for sale. See address in our business department.

STUMP SPEECHES can be purchased of S. A. De Groff, who advertises.

CITIZENS of Buffalo, N. Y., held a meeting on April 11 with the view of aiding Prof. King the aeronaut to make an ascension in his balloon "Buffalo," which has never yet ascended from that city.

F. WHITNEY, ventriloquist, showed in San Jose, Cal., April 7, Los Angeles 10.

HOFFMAN'S CYCLORAMA OF THE CENTENNIAL was exhibited in Toronto April 12, 13, 14, to slim attendance. They remain in Toronto during this week, and play in some of the churches at reduced prices. Route: Yorkville, Ont., 23, 24, 25, Hamilton 26, 27, 28, St. Catherines 30, May 1, 2.

DANIEL AMMON, the proprietor of the Opera-house, Fort Wayne, Ind., died April 9, aged 71 years. At one time he was connected with D. C. La Rue's Minstrels, and at various times with other theatrical and panorama companies.

GORMAN'S NEW HIBERNICON OF ERIN and Comedy Company filled in last week at the Maryland Institute, Baltimore, Md. Business showed a marked improvement.

F. WOOD advertises flying-horses for sale.

ANOTHER DWARF.—An advertisement received from England informs us that the Australian Tom Thumb, a diminutive gentleman, 26 years old, who is said to be a good comedian, vocalist and dancer, will shortly arrive here. Managers desiring to engage him can address A. Armstrong, care of this office.

A PARTNER with capital is wanted for an attraction about to be put on the road. See Manager E.'s card.

MITCHELL HALL, Kendallville, Ind., has just been remodeled, and is open for rental. It now has a stage 60ft. by 30ft., drop and act curtains, and six changes of scenery, painted by Messrs. Tryon and Graham. Dates and terms can be obtained of the proprietor, John Mitchell, as per advertisement.

PROF. ROSILLION states that a portion of his magical apparatus, to the amount of $111.50, having been fraudulently obtained from Republican Hall, where he had been exhibiting, he desires any party having knowledge of the articles mentioned in his card to communicate with the police authorities, or W. J. Judd.

STEPHEN MASSETT, otherwise known as Jeems Pipes of Pipesville, gave one of his entertainments in Martinez, Cal., March 24, for the benefit of the Educational Aid Society of that place.

A PROPERTY MAN wants a position for the coming season. See P. M.'s card.

AN EXHIBITION is offered for sale, or a party with capital can secure an interest, by applying to Oswaldt, as per card.

SNAKES and animals are advertised for sale by D. Burns.

AMATEUR.

THE ASPINWALL (N. G.) MINSTREL COMBINATION gave a performance in Ice-house Hall March 21. The company includes W. L. Rathbun, G. A. Barnard, W. E. Dauchy, W. A. Ermet, S. C. Winchester, S. Denning, A. H. Thorp.

THE ORPHEUS SOCIAL CLUB of Ogdensburg, N. Y., performed "An Old Score" April 10. The officers of the club are G. A. Schellenger, president; Miss Fanny Steed, vice-president; S. P. Clark, treasurer; and Miss Jennie McRoberts, secretary.

THE DAVENPORT DRAMATIC ASSOCIATION was recently organized in Philadelphia, Pa., with the following officers: F. Schenkle, president; T. D. Gentner, secretary; Moses Macready, treasurer; and John McKinney, business-manager.

MOZART MUSICAL UNION, one of the best amateur organizations in this city, including as it does some excellent material, gave a concert at Irving Hall on Thursday evening, April 12. The orchestra of fifty amateur performers, under the baton of Wm. Biele, rendered in a most creditable manner Leutner's Fest overture, movements from Mozart's Symphony No. 9, Nicolai's overture "Merry Wives of Windsor," a serenade by Herfurth, a romanza by Resch, and Meyerbeer's Coronation March. A. Roese, violinist; Miss Alice Dove, an exceptionally good pianist; and H. M. Hyman, basso-singer, were the soloists, with Albert H. Lins, accompanist. This concert of the sixth season of the society was a decided success.

"THE COLOR-GUARD," with Charley Collins, will be performed at the Opera-house, Paterson, N. J., April 28, 30, May 1, 2, under the auspices of Faragut Post, No. 28, G. A. R.

FOREIGN SHOW NEWS.

DRAMATIC.

IT IS PROPOSED to place a bust or statue of the late John Oxenford in the vestibule of Drury-lane Theatre, London.

A WRITER in *The* (London) *Era* of April 1 says: "There has been a brisk competition in Paris during the past week amongst English and American speculators for the possession of 'Bebe,' the new farcical comedy produced with so much success at the Gymnase. Although the subject is utterly unsympathetic to English tastes, and although the play, which is certainly one of the best farces produced in Paris for years, would have to be ruined before it could encounter the ordeal of the Lord-chamberlain's office, such far-seeing managers as Mr. Wyndham and Mr. Burgess were prominent in their anxiety to procure 'Bebe.' The American and English right has, however, been secured by an American theatrical agent."

WILLIAM HOLLAND took his annual benefit at the Surrey Theatre, London, March 26, when he appeared, for the first time, as the Clown in the pantomime of "Jack and Jill."

"MESSALINA," a historical ballet, has been produced at the Apollo Theatre, in Rome, Italy.

MLLE. SARAH BERNHARDT, having returned too soon to the scene of her triumphs after her recent illness, has been compelled by the delicate state of her health to leave Paris for Mentone, where she has been ordered by her physician to spend a couple of months.

A PERFORMANCE in aid of the Henry Compton Fund was given at the Theatre Royal, Manchester, Eng., March 26, and realized £900. Joseph Jefferson appeared as Mr. Golightly.

THE TRAGEDIANS Rossi and Possart have been starring in nearly identical parts at St. Petersburg, Russia. They appeared as Hamlet the same evening.

AUSTRALIAN JOTTINGS.—Things theatrical and otherwise are thus referred to by our correspondent under date of

SYDNEY, N. S. W., March 8, '77.

FRIEND CLIPPER.—Again, as a steamer is about to start for dear old America, permit me to drop you a few lines. Since my last there have been some changes here, the leading one being the first appearance of Mr. Dampier, an English actor who has been stage-manager and leading man of the Theatre Royal, Melbourne, for the past three years, and who has started on a starring tour. He is young, well favored in face and figure, and has one of the most musical and powerful voices I have ever heard, greatly reminding me at times of the late G. V. Brooke. He opened in Hamlet, which he played for five nights, and astonished his audiences not only by his fine conception and acting, but also by many new readings, which, though they surprise, do not offend, and, though open to criticism, are not to be condemned. Mr. D. is also a dramatist, and has produced several of his own pieces, the most successful of which was "Valjean," from Victor Hugo's "Les Miserables," in which he assumes four characters, all so distinctive as to completely deceive the spectator. He has also appeared successfully as Macbeth, Belphegor, Benedict and Dan'l Peggoty in "Our Em'ly." ......Mr. and Mrs. F. M. Bates have returned from a two years' tour through New Zealand, and are playing at the Royal to fair business. Mrs. Bates has made a hit in Elizabeth, which she plays admirably. Bates is a great favorite in comedy and character parts such as Eccles and Moneypenny. They talk of returning to America next season...... Sylvester the Fakir of Oolu is at the School of Arts, playing to light business......Levy the cornet-player is here, giving concerts under Aschenberg & Nichols, but not making money. He is acknowledged a superior artist, but personally is unpopular......Corbyn's Original Georgia Minstrels gave an entertainment on the 2d at Manly, which is the Long Branch of this place, and this is the Summer season. Corbyn chartered a large steamer, and took about 600 persons on an excursion down the harbor. There were about 900 persons in the pavilion, and the affair was a success. ......A troupe of Japanese are at the Queen's, but their success is only moderate...... M. and Mme. Zavistowski and Ritta, though engaged at the Victoria, are not before the public, owing to the Dampier engagement...... Cooper & Bailey's Circus have been a great success in Victoria. They are now in Adelaide......The Royal Illusionists are in Ballarat. Their business has been bad of late, owing to the circus opposition. They go to New Zealand in May.....R. W. Kohler, Emmet, Rena, Maeder, E. D. Davis and the Davenports are in New Zealand......"Les Dancheff" is a success at the Opera-house, Melbourne. The principal parts are well sustained by Ada Ward, Minnie Walton and Lytton Sothern ......Lazar's Italian-opera Company are a failure at the Theatre Royal, Melbourne. ......"The Two Roses" at the Academy of Music, Melbourne, is an artistic but not a financial success...... Wilson's Circus has been doing an immense business in Adelaide. They open here in April. Kingsley and the stud of trained horses are the attraction. ......Jim Mace arrived by the last steamer. He has been gloriously received by the sporting fraternity......John Bennett, manager of the Victoria Theatre, has not been seen in town for the past two weeks, and various ugly rumors about bankruptcy, etc., are going about. Birrill, the California agent, has placed his affairs in the hands of his lawyers here, with instructions to sue. The amount owing to him by Bennett is said to be over £2,000......Corbyn's Original Georgia Minstrels are on the road overland to Melbourne, where they expect to open about Easter Monday. Yours truly, THE PROMPTER.

We have received letters from our regular correspondent in Melbourne, and from one with Cooper, Bailey & Co.'s International Circus, which reached us so late on Monday, April 16 (our day of going to press), that we are compelled to defer their publication until our next issue.

EMELIE MELVILLE is expected in Melbourne, Australia, in May next, to commence an opera-bouffe season.

ANDREW HALLIDAY (A. H. Duff), dramatic author, died in London, Eng., last week. See "Amusement Annals."

NEGRO MINSTRELSY.

A SHOWMAN'S TRAVELS.—John E. Taylor, Ethiopian comedian, left London, Eng., Nov. 15, 1875, for Australia, and arrived in Melbourne Jan. 1, 1876, where he became a partner in the management of the United States Minstrels. He continued there some months. On the occasion of his last appearance he was presented with a diamond stud, a silver-mounted cane appropriately inscribed, and a pair of skates. He then went with that company to Sydney to perform for a season, and, while there, on June 12, 1876, he married Miss Lillie Tatham, a daughter of Captain Tatham of the Sixty-ninth Regiment. He taught his wife to skate, and she made her first appearance in public in Bathhurst Aug. 15, 1876. Mr. Taylor and wife left for New Zealand in October, 1876, to open a large rink in Christchurch, which they did Nov. 18, and performed there for six weeks. On their last appearance there Lillie had a benefit, and was presented with an address and a gold medal over two inches in diameter. The address was engrossed on vellum, and bore the signatures of twenty of the subscribers to the testimonial. On the obverse side of the medal—which is bright gold—in the centre, is an excellent model in dead gold of a boot with skate attached. Around this there is a wreath of laurel-leaves, also in dead gold, with a large diamond at the point where the ends of the wreath cross. Outside this there is a pierced border of pretty design, the whole being encircled by a plain rim. On the reverse side of the medal the following inscription is neatly engraved: "Presented to Lillie the Queen of Skaters by a few of her friends and admirers, as a token of their respect and admiration of her talents, Christchurch, New Zealand, Jan. 2, 1877." On leaving there they started on a tour, opening rinks in various towns. They took a number of pairs of skates with them, and after giving exhibitions they would teach skating and let skates on hire. They will probably remain in New Zealand a year before returning to the United States.

THE WILMINGTON JUBILEE SINGERS performed before the Prince of Wales in Circencester, Eng., March 8. They sang in the residence of the Earl and Countess of Shannon, where the Prince was visiting. He conversed freely with the "darkies," expressed his pleasure, and handsomely remunerated them for their services.

CIRCUSES.

FROM ASPINWALL our correspondent sends us the following circus intelligence:

NEW GRENADA, U. S. of C., April 3, 1877.

FRANK QUEEN, Esq.—*Dear Sir:* Since my last, quiet has been somewhat broken by a company of amateur minstrels [see Amateur Summary.—ED. CLIPPER], who gave an excellent performance, and the many ladies and gentlemen present gave cordial marks of appreciation. Carlo Brothers' Circus, comprising some thirty people, fifteen horses, and ten ponies, arrived by steamer from Porto Bello on the night of April 1, and give their first and only performance to-night (April 3). The entire company are looking fine, and the stock could not be surpassed in appearance. The paraphernalia is all new, and, taken all in all, it is a first-class establishment. They are all in good health and spirits, report good business, and their route is Panama, leaving there April 10 for Guayaquil, Eucador, thence to Callao and Lima, Peru, Chili, etc......E. D. Boone is in Caracas, doing well......Howes & Cushing, at last accounts, were in Maracaibo, doing big business everywhere.......Feely's Russian Athletes are in the West Indies, and at last accounts were in Porto Rico......Courtney, with his new circus company, is in Lima, playing to full houses. Show-business and business generally in Central and South America are greatly impr... Yours, DESERET.

MISCELLANEOUS.

MISS DAVIES, daughter of E. D. Davies, the well-known ventriloquist, was married a short time ago in Invercargill, New Zealand, to Ira Davenport of the Davenport Brothers, exhibitors of spiritualism.

AMUSEMENTS.

TONY PASTOR'S. TONY PASTOR'S.
THE SOCIETY-VAUDEVILLE THEATRE OF NEW YORK.
KING SARBRO. MILLIE DE GRANVILLE.
SLIDE FOR LIFE. THE FEMALE SAMSON.
JOHNNY PATTERSON, Irish Comic Singer
THE RICHMOND SISTERS. JENNIE MIACO.
ALICE RANSOM. TIERNEY AND CRONIN
SAM DEVERE. ADD RYMAN.
SAM DEVERE. ADD RYMAN.
THREE HOURS OF DELIGHTFUL COMEDY.
A HOUSE-WARMING. A WESTERN WAR-WHOOP.
TONY PASTOR'S TONY PASTOR'S
TONY PASTOR'S TONY PASTOR'S
TONY PASTOR'S TONY PASTOR'S
GREAT STAR TROUPE IN A WONDERFUL PROGRAMME.
FIRST-CLASS ARTISTS DESIRING DATES, address TONY PASTOR.
4-1t

GRAND OPERA-HOUSE.
POOLE & DONNELLY............Lessees and Managers
RESERVED SEATS, Orchestra Circle............50 CENTS.
NOTE.—These seats are the same as are charged $1.50 for at other first-class theatres, and may be secured two weeks in advance. Box-office open all day.
ANOTHER BRILLIANT PRODUCTION.
First time here, the
SPLENDID ROMANTIC PLAY
ROSE MICHEL.
ROSE MICHEL.
The beautiful scenery, costumes and effects from
UNION-SQUARE THEATRE.
A MAGNIFICENT CAST OF CHARACTERS,
including
MR. J. H. STODDART (his first appearance),
MISS KATE MEEK, BIJOU HERON, MRS. M. WILKINS,
MESSRS. BONIFACE, PEAKES, SEYMOUR, PHILLIPS, THORPE, ETC.
MATINEES WEDNESDAY AND SATURDAY. 4-1t

HELLER'S WONDERS THEATRE.
LAST WEEK. LAST WEEK
OF THE FOURTH PROGRAMME OF HELLER'S WONDERS.
The great Necromancer more wonderful than ever.
EVERY EVENING AT 8.
MATINEES WEDNESDAY AND SATURDAY AT 2.
Children half-price to Matinees. 4-1t

P. T. BARNUM'S
SECOND WEEK
at
GILMORE'S GARDEN,
with his New and Only GREATEST SHOW ON EARTH.
OVER 100,000 PEOPLE ALREADY AMAZED, ELECTRIFIED AND AMUSED.
CONTINUED AND RAPTUROUS OVATIONS to the
$30,000 STUD OF SIX MAGNIFICENT PERFORMING "TRAKENE" STALLIONS, and
MISS HENGLER'S SUPERB $10,000 TANDEM MANEGE STALLION TEAM.
CHARLES W. FISH,
the World's Unchallenged Champion Bareback Rider, and
THE ENTIRE STUPENDOUS CIRCUS STAR TROUPE, in
A NEW PROGRAMME OF SIGNAL ACHIEVEMENTS
STILL SHARPER SHOTS AT FLYING FOLLY!
PRONOUNCED BY THE ENTIRE PRESS THE LARGEST, FINEST, RAREST AND BEST MENAGERIE, MUSEUM, AND CIRCUS IN THE WORLD.
TO WHICH AN ADDITIONAL HALF MILLION HAS BEEN ADDED IN FAMOUS FEATURES.
PRICES TO SUIT ALL CLASSES:
Orchestra Chairs.............75 cents
Family Circle.............50 cents
Gallery.............25 cents
Children under nine to Family Circle, 25 cents; to Orchestra Chairs, 50 cents.
Doors open at 1 and 7 P. M. Grand Animal and Spectacular entree one hour later.
The Afternoon Entertainments are precisely the same as in the evening, and, being less crowded, they are more comfortable for ladies and children. 4-1t

THEATRE COMIQUE,
514 BROADWAY.
HARRIGAN & HART.............Proprietors
M. W. HANLEY.............Manager
Edward Harrigan's new local drama, entitled
"OLD LAVENDER WATER, or Round the Docks."
HARRIGAN AND HART in the principal characters.
The two HALEYS in their original songs-and-dances.
MISS LILLIE HALL, the beautiful serio-comic vocalist.
HARRIGAN AND HART'S MATRIMONIAL ADS!
SAM BAYLIS, introducing Living Shadows.
The Great LENTON'S Gymnastic Portraitures.
MARTELLA WANDO. MASTER WILLIE DOOLEY.
The charming ALICE BENNETT in brilliant vocal gems.
BILLY BARRY BILLY GRAY.
Each evening's performance concludes with
OLD LAVENDER WATER, OR ROUND THE DOCKS. 4-1t

PARK THEATRE.
BROADWAY AND TWENTY-SECOND STREET.
HENRY E. ABBEY.............Lessee and Manager
TWELFTH WEEK.
LAST NIGHTS. LAST NIGHTS.
LAST NIGHTS. LAST NIGHTS.
LAST NIGHTS. LAST NIGHTS.
LAST NIGHTS. LAST NIGHTS.
LAST NIGHTS. LAST NIGHTS.
LAST NIGHTS. LAST NIGHTS.
LAST NIGHTS.
79th performance MONDAY of Leonard Grover's Comedy
OUR BOARDING-HOUSE,
OUR BOARDING-HOUSE.
NO DEADHEADS.
PRICES, 50 CENTS, $1, AND $1.50.
EVERY EVENING AND SATURDAY MATINEE.
. Due notice will be given of the rentree of Mr. JOHN T. RAYMOND as COL. SELLERS. 4-1t

BOOTH'S THEATRE. THE GLADIATOR.
THIRD WEEK OF
JOHN McCULLOUGH'S GREAT ENGAGEMENT.
THE GLADIATOR.
MR. McCULLOUGH giving his renowned impersonation of the character of SPARTACUS.
. Due advertisement will be made of other representations by MR. McCULLOUGH. Next Thursday afternoon grand farewell benefit of MR. TOOKER, when Miss Clara Louise Kellogg, Miss Fanny Davenport, Mr. John McCullough, etc., appear. A superb bill. 4-1t

DALY'S 5TH-AVENUE THEATRE.
ALL NOVELTIES SUSPENDED
in consequence of the IMMENSE POPULAR SUCCESS of the New Romantic Sensation
THE PRINCESS ROYAL.
THE PRINCESS.............MISS DAVENPORT
THE SOLDIER.............MR. COGHLAN
THE GRAPHIC says: "THE PRINCESS ROYAL is the best Romantic Drama ever acted in this city."
MATINEE SATURDAY AT 2. 4-1t

OLYMPIC THEATRE, 624 Broadway.
MONDAY, APRIL 16.
LAST WEEK OF THE SEASON.
GRIMALDI'S BENEFIT.
THE GREATEST PROGRAMME OF THE YEAR.
FORTY VOLUNTEERS IN GRAND OLIO.
A PLEASANT NEIGHBOR. THE CLOWN'S CLUB.
THE BEES AND THE SENTINEL.
HUMPTY DUMPTY. 4-1t

NEW THIRD-AVENUE THEATRE,
THIRD AVENUE AND THIRTIETH STREET.
The only First-class Theatre in the city on the plan of the London Music Halls.
POPULAR PRICES, 15, 20 AND 30 CENTS. 4-1t*

SAN FRANCISCO MINSTRELS.
SAN FRANCISCO MINSTRELS. BIRCH, WAMBOLD, BACKUS. SAN FRANCISCO MINSTRELS' Opera-house, Broadway, corner 29th street. LAST WEEK OF THE PRESENT SEASON, AND A GREAT BILL. CARTER'S DOG. SCENES AT JEFFERSON-MARKET COURT, "WAY DOWN SOUF," FLIRTING ON THE ICE. LAST WEEK OF THE PRESENT SEASON.
SEATS SECURED.
MATINEE SATURDAY AT 2. 4-1t*

COLUMBIA OPERA-HOUSE,
corner West 12th st. and Greenwich av., New York City. Remodeled and enlarged at an expense of $11,000. A NEW AND SPACIOUS FRONT ENTRANCE just added, making this the safest and most beautiful little place of amusement in the city. Admission: 50c., 75c., and $1; private boxes, $5 and $10. Burlesque and Sensational Stars, White-face Specialties, Combinations and Troupes, First-class Novelties and Ballet attractions, Premieres and Ballet-ladies, address J. BERRY, Manager, as above. 1-4t*

OLYMPIC THEATRE,
FULTON STREET, BROOKLYN.
NEW SPECIALTY COMPANY.
POPULAR PRICES.
Artists wishing dates will apply. 4-1t*

EGYPTIAN HALL,
Thirty-fourth street and Third avenue. The greatest success of the season. Houses crowded to the doors. The greatest variety company in America. We are playing the best people in the country. Good variety talent always wanted. Address all communications to
1-tf J. CHAS. DAVIS, Manager.

HARRY MINER'S LONDON,
235 and 237 BOWERY,
Opposite Prince street,
OPEN ALL YEAR ROUND.
Artists wishing dates will please address the undersigned, HARRY MINER,
1-tf Proprietor and Manager.

VOLKS' GARDEN
199 BOWERY. 201
LONDON MUSIC HALL OF AMERICA.
OPEN THE YEAR ROUND.
MRS. PAUL FALK.............Proprietress
WM. T. GIESELBERG.............Manager
SIG. CONSTANTINE.............Stage-manager
STRICTLY FIRST-CLASS VARIETY TALENT IN ALL BRANCHES
(none others accepted after the first night) can fill their open dates by addressing
SIG. CHAS. CONSTANTINE,
4-1t*tf Stage-manager.

NEW PARK THEATRE,
BROOKLYN.
STARS AND COMBINATIONS
BOOKED FOR THE SPRING AND SUMMER SEASON.
Week April 16, KELLOGG ENGLISH-OPERA COMPANY.
Week April 23, OUR BOARDING HOUSE COMBINATION. Second engagement in one month.
April 30, DALY'S FIFTH-AVENUE COMPANY.
May 7, TONY PASTOR'S TROUPE.
May 14, CARNCROSS & DIXEY'S MINSTRELS.
May 21, H. J. MONTAGUE AND COMPANY.
May 28, CHAS. POPE AND COMPANY.
June 4, HARRIGAN & HART'S TROUPE.
The Park Theatre To Let for Combinations June 11, 18, 25, or weeks in July.
THE REGULAL FALL AND WINTER SEASON COMMENCES AUGUST 20, 1877.
NONE BUT FIRST-CLASS ATTRACTIONS ENGAGED.
4-2t COL. WILLIAM E. SINN, Manager.

WANTED,
FOR THE ORIENTAL PAVILION SHOW, to start May 1, 1877,
TWO GYMNASTS, who can do three or four turns.
ONE FIRST-CLASS SONG-AND-DANCE LADY (one who can make an outside ascension preferred), and
ONE OR TWO JAPS.
Salaries must be low, to suit the times, as they are sure.
Address COMWELL & TOWNLEY, Imperial Hotel, Washington, D. C.
Would like to hear from Al. G. Field and Boy; also Conchita Ronzeta and Carolista. 4-1t*

WANTED, A SITUATION AS PROPERTY-MAN for the coming season in some dramatic or minstrel company. Address P. M., care CLIPPER Office. Must be first-class. 4-1t*

FOR SALE CHEAP,
AN ATTRACTIVE EXHIBITION,
OR WOULD TAKE A PARTNER WITH $500 CAPITAL. Address OSWALDT, 102 East 8th street, first floor, left hand, New York. 4-1t*

SONG-AND-DANCE
AND LANCASHIRE CLOG FOR THE STAGE. EACH $10.
4-1t* Address GEO. W. VERE, care of CLIPPER.

BOYLSTON MUSEUM,
BOSTON, MASS.
TENTH WEEK OF
MISS NELLIE BROOKS,
the Beautiful Vocalist and Burlesque Actress, and
MR. GEO. KURTZ,
the Versatile Comedian, black or white face. Address all communications to
CARLISLE & CAVERLY, Agents,
4-1t* 141 Eighth street, New York.

MR. WHITE, PIANIST,
send us your address immediately to 110½ Third street, Louisville, Ky. [4-1t*] CLARK BROTHERS.

BOISSET'S
PUBLIC GARDEN
will be open April 30, 1877.
ARTISTS OF ACKNOWLEDGED ABILITY
are requested to write for dates.
4-1t* Address 219 and 221 Market street, Newark, N. J.

A YOUNG MAN,
AGE TWENTY,
DESIRES TO ADOPT THE STAGE AS A PROFESSION.
Would like to hear from a manager of a theatre or traveling troupe who would engage him in any capacity to learn the dramatic biz. Is of commanding appearance and a good reader. Salary no great object. Address
4-1t* JAMES B. COLTON, care of CLIPPER.

FOR SALE—VARIETY THEATRE, No. 52 York street, the only one in Jersey City, N. J. 4-1t*

A BARGAIN
For sale, a SOCIETY COMEDY, 5 acts; an EMOTIONAL PLAY in 4 acts; and 2 BURLETTAS, 1 act each, the latter suitable for variety theatres. Address O. C. R., care of CLIPPER. 4-1t*

A GOOD B-FLAT AND E-FLAT CORNET-PLAYER wishes to travel with a hall show or circus.
4-1t* WILLIAM KIRK, 30 Siegel street, Cleveland, O.

GUS LEE,
AMERICA'S CLOWN AND COMIC VOCALIST,
can be engaged for this coming season.
All letters addressed
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PARTNER WANTED TO DO Musical-moke business. Address J. J. GILLAN,
4-1t* 543 East Fifteenth street, New York.

DATES CAN BE ARRANGED
with the ALABAMA SLAVE CABIN-SINGERS for Concerts and "Uncle Tom's Cabin;" also with Miss Hutchins, the genuine negro Topsy. A. D. SAWYER, 65 East Houston street, New York. 4-1t*

THOMAS BAUGH,
CORNET-SOLOIST AND BAND-LEADER,
re-engaged to travel during the season of 1877 with Tony Pastor's Troupe. Address care of CLIPPER. 4-2t*

JUBILEE SINGERS
AND MINSTRELS,
and all kinds of colored performers can be engaged through A. D. SAWYER, Manager and Agent,
4-1t* 65 East Houston street, New York.

HARRY ROBINSON'S
MINSTRELS.
THE MAN WITH THE SILVER HORNS.
GREAT SUCCESS THROUGH THE EAST.
HOUSES CROWDED TO REPLETION.
E. M. GOTTHOLD, General Agent.
My GOLD-HEADED CANE, having received a severe fracture of the skull, will not travel any more this season. 1t*

FOR SALE OR RENT—
THE THEATRE COMIQUE,
ESTABLISHED IN 1869,
CLEVELAND, O.
THE VERY BEST PAYING INSTITUTION IN AMERICA.
Address
4-1t.tf. A. MONTPELLIER.

B-FLAT CORNET FOR SALE,
SILVER-PLATED AND PERFECT IN EVERY RESPECT.
(F. Besson, London, maker.) Price $45.
4-1t* BENJ. B. DALE, 221 East 28th street, New York.

WANTED—A MAN FOR A CONCERT HALL, to Play Piano and Sing. Must be an artist, as he will be the main attraction. An Englishman preferred. Address A. B. C., care of CLIPPER office. 4-2t*

A. A. WILDER,
ADVANCE-AGENT OR BUSINESS-MANAGER,
at liberty. Temperate and reliable. Address all communications to Chelsea, Mass. 4-1t*

THE OLD VET ON THE WAR-PATH AGAIN.
JOE GAYLORD, Contracting, Advertising and Press-agent. Can be engaged by responsible managers only. Eighteen years' experience in all parts of the world. The first agent that ever piloted a company through the South after the war. Address 332 North 3d st., Phila., Pa. 4-1t*

NEW SERIO-COMIC SONGS,
NEW DUTCH AND IRISH ACTS. NED STRAIGHT, 337 North Tenth street, Philadelphia. 4-1t*

STEREOPTICON AND 80 VIEWS will be sold for $30. CALVIN J. BRADFORD, Detroit, Mich. *

SIG. F. ARRIGONI,
ITALIAN SCENIC-ARTIST,
having finished his engagement at the Academy of Music, New York, for the Italian opera "Don Carlos," is now ready to negotiate with first-class theatres for DROP-CURTAINS, SCENERY, Etc. Sig. Arrigoni has references from first-class theatres in Australia, California, Peru, Chili, and many of the States. Letters to be addressed to MARRETTI, 150 East Fourteenth street, New York. For interview, Col. T. A. Brown, Dramatic Agent. 4-3t*

WANTED BY AN A1 TENOR
DRUMMER—An engagement with a responsible traveling or stock company. Can also play violin for minstrel or sideshow, or would join a good band. Address N. N. STILLMAN, care of CLIPPER. 4-1t*

MISS LOTINO BELMONT
(formerly Mrs. Andrews)
RECEIVED A DECREE OF DIVORCE FROM
WM. ANDREWS
ON MARCH 2, 1877,
IN SAN FRANCISCO, CAL. 4-1t*

COMIQUE,
194 AND 196 WEST WASHINGTON STREET.
Wanted—first-class male and female talent, at all times. Send for dates, and address ANTON MAY, Pro'r,
4-1t* Indianapolis, Ind.

WANTED—
TENTS, AND ALL KINDS SHOW-PROPERTY.
Give price and particulars. All privileges for sale. Send bids. Would like to hear from Grand Duke and other curiosities. Start from Chicago June 1.
GOOD ROUTE.
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ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

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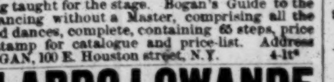
BANJO! 

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HARRY LEE,
JUVENILE MAN.
EXTRACTS FROM CHICAGO CRITICISMS on a recent performance of THE MARBLE HEART.
MR. HARRY LEE MADE A BRILLIANT SUCCESS IN THE CHARACTER OF VOLAGE.—CHICAGO TIMES, April 6, 1877.
The Volage of Mr. Harry Lee was very good.—CHICAGO TRIBUNE, April 6.
Mr. Lee deserves special mention. He gave his dual role of the cynic and the volatile journalist with a care and intelligence which promise, with time, to place him in a very high rank in his profession. He is a promising young actor in many ways, and we trust will be retained in the company for next year.—CHICAGO EVENING HERALD, April 7.
A surprise was furnished by Mr. Harry Lee, who played Volage in a way almost out of criticism's reach. Mr. Lee had done nothing during the season that would have justified one in looking for a performance so brilliant and so near to perfection. He is a careful actor, and, generally speaking, a good one. He has made no definite failures, while he may be credited with some excellent work; but this was fine. He had evidently studied more than the mere lines of his part, for he gave no hint anywhere in his performance of the chattering creature Volage is usually made to appear. The part is at once an easy and a difficult one to play. It is easy because its relations with the other parts, and the cynicism of its language, would carry a poor actor through very decently. It is measurably one of those parts that are said to play themselves. But, on the other hand, to give an interpretation to the real character of Volage requires more brain than the average young actor is able to bring to the task. The philosophy is sometimes cheap, and in general Frenchy; but there is something under it that Mr. Lee had the wit to perceive and the ability to work out so successfully that one feels disposed to shake hands with him in congraulation.—CHICAGO SUNDAY TIMES, April 8.
Disengaged for season 1877-8. Address care McVicker's Theatre, Chicago, Ill. 4-1t

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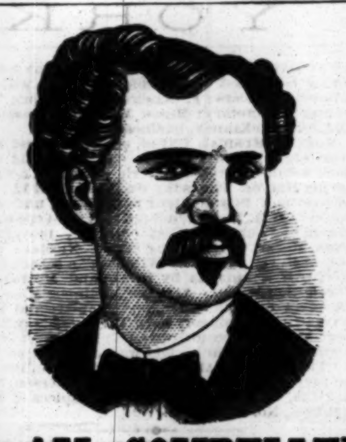

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DEAR SIR.—Will you kindly favor many present, who are here expressly to hear you play, by giving your solo of last evening?—DUBUQUE, IOWA.

MR. HI HENRY.—You are remembered from your previous visit, and the announcement of your playing did more to fill the house than the performance on the stage.—EXTRACT FROM MAYOR HENDERSONVILLE, KY.

MR. H.—One more solo, by request of many ladies.—(SIGNED) H. W. PANIST, EVANSVILLE, IND.

It is the universal desire to hear another solo from the magnificent cornet-player.—(SIGNED) MANY ADMIRERS, MEMPHIS, TENN.

DEAR SIR.—An admiring lady, passionately fond of music, requests THE LAST ROSE OF SUMMER.—ANON.

MR. HI HENRY.—If convenient, repeat your fantasia on AULD LANG SYNE that you played last evening. I have brought my wife and daughter especially to hear it.—(SIGNED) DR. I. F. KING AND FAMILY, DES MOINES, IOWA.

Want of space prevents my making more than an abridged reference to these distinctions. They will accept my thanks. The many members of the musical fraternity whose esteem is evinced as follows will also accept my thanks:

FRIEND HENRY.—Do your best to-night. There are five hands here on purpose to hear your solo.—(SIGNED) PROF. F. GOETZ, TEACHER OF MUSIC, PARIS, ILL.

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THE OMAHA BEE.—But it remained for Hi Henry to carry off the honors of the evening. Not satisfied with his first solo on the cornet, the audience applauded until he made his SECOND appearance, then insisted upon hearing him a THIRD TIME. He kindly responded to their wishes; but when they were still more anxious to hear him a FOURTH TIME he did not appear, doubtless thinking there would be no end to the calls. HE IS CERTAINLY THE FINEST CORNETTIST THAT HAS EVER GRACED THE BOARDS OF THE OPERA-HOUSE, and everyone realized that a great artist was in their presence when he pressed the instrument to his lips and made it give such melodious and expressive tones.

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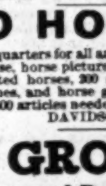
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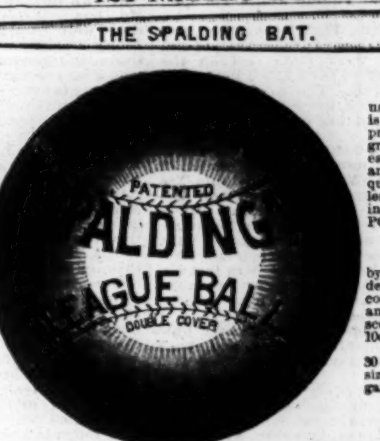

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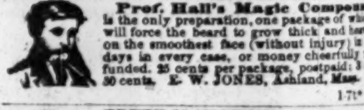
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